Tuesday 28 October 2025

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Sony FX2

Compact cinema camera features an articulated EVF and shoots **33MP stills**

Feline

Tim Flach on his remarkable new book that celebrates the cat in all its many forms

Kase
AF 85mm F1.4
TESTED

Kase 85mm F1.4

The company's first AF lens has a neat trick up its sleeve

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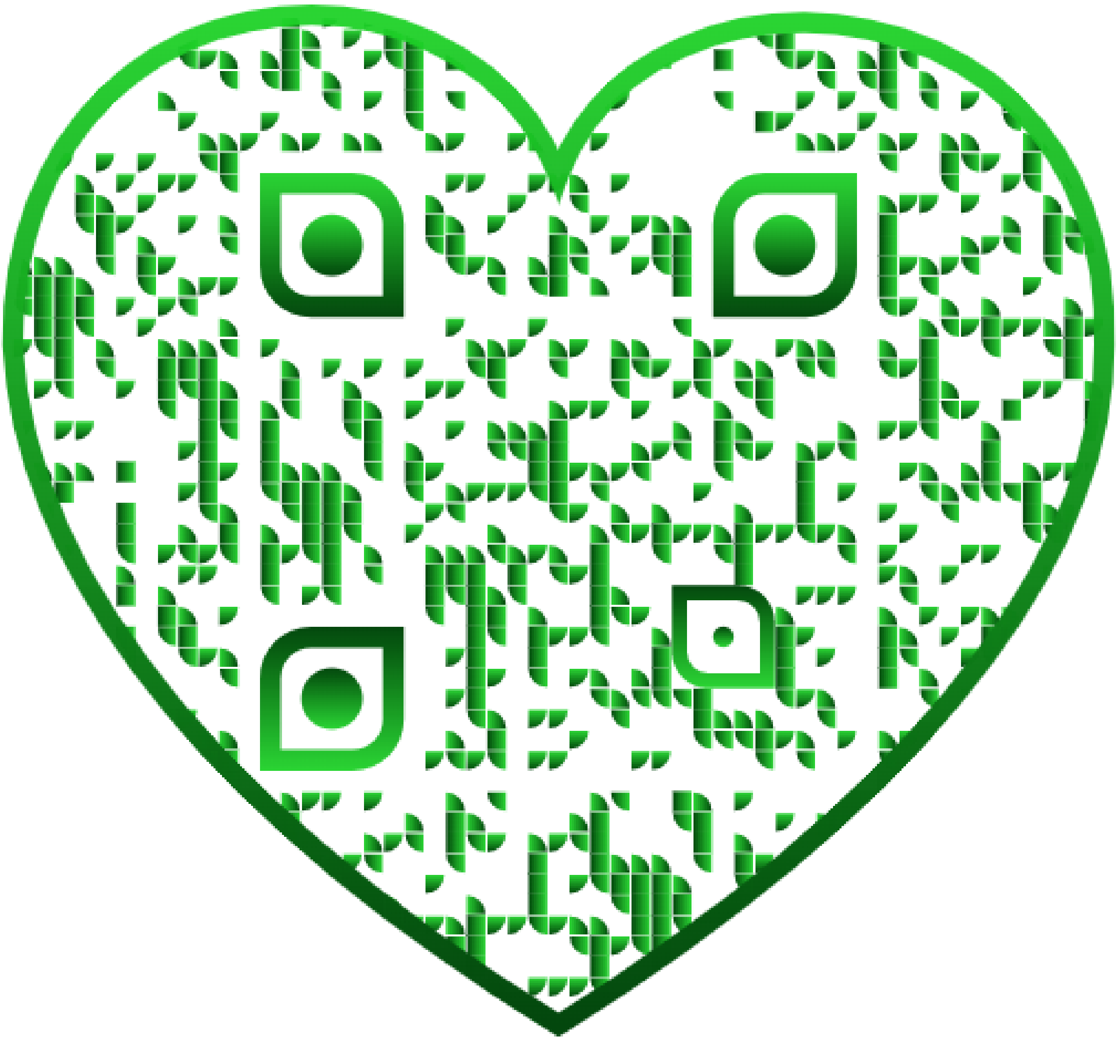

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Inside this week's issue

3 7 days

4 First look: Fujifilm X-T30 II

10 Books and exhibitions

12 Tim Flach

20 APOY R5: Best of the Rest

22 The 11th Prix Pictet

26 Sony FX2 camera review

31 Kase 85mm F1.4 Auto Focus lens review

34 Accessories

35 Tech talk

39 Inbox and This week we asked...

42 It's good to share

46 Join the club

51 Buying guide: cameras

66 Final analysis

12

© TIM FLACH

FUJIFILM
X-T30
4

46

© STEVE COLLINS

22

© MARINA CANEVEA

26

Welcome

We've got a real treat for you this week – an early sneak peek at a selection of images from Tim Flach's latest book – an insightful and visually stunning tribute to cats in all their various incarnations, both domestic and wild. Its easy to see why Tim is regarded as one of the world's top photographers. Also this week we take a look at the winners of this year's Prix Pictet, one of the most prestigious prizes in photography. This year's theme was 'Storm', which was interpreted in many different ways. For kit fans we test the latest cinema mirrorless camera from Sony, and an impressive AF lens debut from Kase. Finally check out our first look at the small, light and great value new Fujifilm X-T30 III.

Nigel Atherton, Editor

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Plus Peter Caton's Unyielding Floods • Tenba BYOB camera insert • Tony Kemplen

COVER PICTURE © TIM FLACH

This week's cover is by Tim Flach, from his latest book, Felines. See more from this body of work on page 12.

THIS WEEK'S CONTRIBUTORS

DAVID CLARK

David talks to Tim Flach about his new book, *Feline*, which explores cats and our relationship with them

PETER DENCH,
Acting Features Ed

The 11th Prix Pictet reveals beauty, fragility and the forces reshaping the planet

RICHARD SIBLEY

AP's former deputy editor reviews Sony's latest addition to its FX line, the Sony FX2 cinema camera

ANGELA NICHOLSON

Former AP technical editor Angela tests the Kase 85mm F1.4 Auto Focus lens

ANDY WESTLAKE
Technical editor

Andy was one of the first to get his hands on the Fujifilm's latest – the X-T30 II

TONY KEMPLEN

In Tech Talk this week, Tony looks at the Pentax Espio Mini, a pocketable 35mm compact

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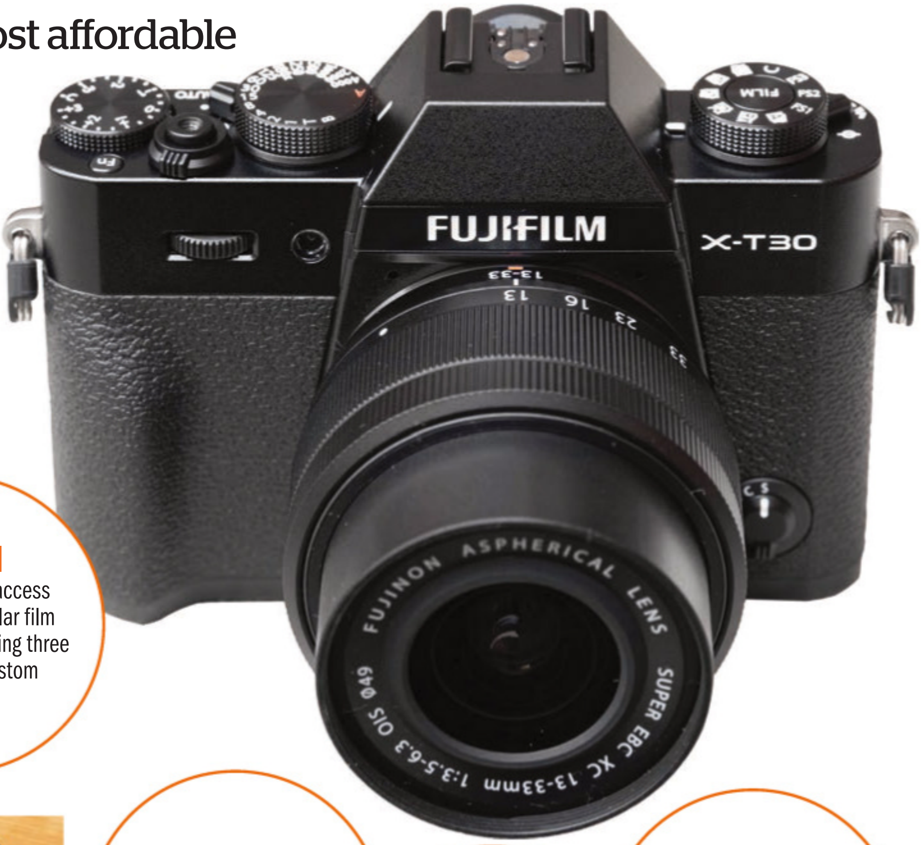
Fujifilm X-T30 III

Fujifilm's smallest and most affordable DSLR-style camera gains updated autofocus and a film dial. **Andy Westlake** takes it for an early spin



At a glance

£829 body only

£999 with new XC 13-33mm lens

- 26.1MP APS-C X-Trans CMOS sensor
- ISO 160-12,800 (standard)
- Up to 30fps shooting
- 4K 60p video recording
- 2.36m-dot viewfinder
- 3in tilting screen

Film dial
This gives quick access to the most popular film simulations, including three positions for custom recipes.

Colours
The camera will be available in three finishes: black, silver, and charcoal silver.

Built-in flash
A small pop-up flash is built into the viewfinder housing, and released by a switch alongside the film dial.

Autofocus
Fujifilm has added subject detection for birds, animals, and various kinds of vehicle.

The three colour options, clockwise from top left: silver, charcoal silver, and black

Rear controls are almost unchanged from the X-T30 II

Fujifilm has introduced a new version of its smallest DSLR-style mirrorless camera, in the shape of the X-T30 III. This takes all the features we saw in last year's entry-level X-M5 and places them into a body that's very similar to its predecessor, but now with a film dial in place of a drive mode dial. It's due to be available from November 2025; the older X-T30 II has already been quietly discontinued.

Like its predecessors, the X-T30 III is primarily built for stills photography, with a design that resembles an old film SLR. It has top-plate dials for shutter speed and exposure compensation, with the film dial on the other side of the central electronic viewfinder. At 118x83x47mm and 378g, it's one of the most portable cameras in its class.

Internally, the X-T30 III uses the same 26MP sensor as its predecessor, but it's now paired up with the latest X-Processor 5. This enables subject-detection autofocus, meaning that the camera can recognise and focus selectively on animals, birds, and various types of vehicle. Human face and eye detection is also improved over its predecessor.

Most of the photographic specs stay the same, though. As before, the sensor offers a standard sensitivity range of ISO 160-12,800, with extended settings covering ISO 80-51,200 also available.

Andy got his hands on the X-T30 III before its launch

You get shutter speeds from 15 minutes to 1/4000sec, with the electronic shutter extending the top speed to 1/32,000sec. Continuous shooting runs at up to 8 frames per second with the mechanical shutter; 20fps with the electronic shutter; and 30fps with an additional 1.25x crop.

Fujifilm has provided the full set of its signature film simulation colour modes, including the attractive Reala Ace and Nostalgic Neg modes that weren't on the X-T30 II. For beginners, a switch on the top plate puts the camera into full auto mode; as well as setting the exposure, this can automatically recognise the subject type and select the film mode. Auto subject selection isn't available in other modes, though.

While the X-T30 III is primarily about stills, it has a respectable video spec too. This includes 4K recording at 60fps, and Full HD at up to 240fps. It's also capable of shooting vertical 9:16 clips in Full HD for social media, and 6.2K 'open gate' recording using the full sensor, which allows footage to be cropped to a variety of aspect ratios.

Familiar design

With the same body design as its predecessors, the X-T30 III includes a small but well considered set of controls, giving reasonably direct access to the most important settings. As there's no longer a drive mode dial, this option is has moved the onto delete button. Personally, I'm a fan of having a film dial instead, as it encourages you to experiment with all those lovely colour modes.

While this may be an entry-level model, it doesn't feel cheap, thanks to a metal top-plate and the array of control dials. It also feels more secure in your hand than you might expect, aided by with a prominent finger grip and a sizeable thumb hook. A small joystick is used to select the focus area and navigate menus.

While most of Fujifilm's lenses have aperture rings, the XC 13-33mm kit zoom doesn't. This means that the front electronic dial is used to set both the aperture and ISO; clicking it inwards toggles between the two. It works, but it's a bit fiddly, and quite easy to find yourself changing the wrong thing.

It's worth noting that the viewfinder is distinctly small, offering just 0.63x magnification. But it's not alone at this price point, and adequate for the job. On the back, you get an LCD touchscreen that tilts up and down, but it can't face forwards for selfies or vlogging.

First impressions

While the X-T30 III may not bring anything particularly new to the table, it remains one of the nicest cameras in its class, especially for those who consider themselves photographers rather than 'creators'. A couple of hours shooting with it before its official launch reminded me of why I've always liked this line since the original X-T10 – it's small but well-featured, and really enjoyable to use. You get Fujifilm's famously attractive colour science, and there's a huge range of matched APS-C lenses to choose from, too. For photographers looking for a camera that's portable, capable and affordable, it should be right at the top of their wish-list.

The 13-33mm retracts to save space when it's not in use

New, unusually wide kit zoom

To go with the X-T30 III, Fujifilm has introduced a new kit zoom, the XC 13-33mm F3.5-6.3 OIS. This offers an unusually wideangle range that's equivalent to 20-50mm in full-frame terms, with the trade-off lying with its rather short telephoto end.

This is Fujifilm's first lens to combine a compact retracting design with a mechanical zoom mechanism. The latter counts as a welcome change over the firm's older XC 15-45mm F3.5-5.6 OIS PZ, whose powerzoom control can be frustrating when trying to achieve precise composition. That XC designation does, however, mean that lens doesn't have an aperture ring, and unlike most of the firm's lenses, it's not described as weather-resistant either (but then neither is the X-T30 III).

Optically, the new lens employs 10 elements in 9 groups, including 4 aspherical and 3 extra-low dispersion glass (ED) elements to maximise cross-frame sharpness while suppressing chromatic aberration. Its built-in optical stabilisation promises 4 stops of shake reduction. The minimum focus distance is 25cm, which equates to 0.25x maximum magnification.

Physically, the lens is small and lightweight, measuring 61.9mm in diameter and just 37.5mm in length when retracted. It weighs a mere 125g and accepts 49mm filters. A 9-blade diaphragm provides aperture settings as small as f/22. Initially, the lens will only be available in kits with the X-T30 III, but it's expected to go on sale standalone in February 2026 for £329.

The new kit zoom has an unusually wide view
Fujifilm X-T30 III, 13mm, 1/400sec at f/5.6, ISO 200

Tamron's 25-200mm F/2.8-5.6 Di III VXD G2 zoom

Wide-ranging Tamron superzoom for Sony

Tamron has announced the launch of its 25-200mm F/2.8-5.6 Di III VXD G2 zoom for full-frame Sony E-mount. This redesigned lens builds on the success of the 28-200mm F/2.8-5.6 Di III RXD, and has been developed to celebrate Tamron's 75th anniversary.

With the 25-200mm, Tamron introduces a wider 25mm wideangle range compared to the previous 28mm version, while maintaining the relatively fast f/2.8 maximum aperture.

The Tamron 25-200mm also now includes the VXD linear motor for faster and more precise autofocus. The lens also has a maximum magnification ratio of 1:1.9 at 25mm, enabling half life-size macro photography. Other key features include a compact design with enhanced exterior zoom and focus rings, a 67mm filter size (as with most other Tamron lenses), a moisture-resistant construction, focus set button and zoom lock switch. It weighs in at 575g, similar to its predecessor. The new Tamron 25-200mm F/2.8–5.6 Di III VXD G2 is expected to be available from the end of November for £729.99.

Fast 85mm AF prime for under £300

Another week, another new Viltrox lens, or so it seems. This time, the industrious Chinese maker has rolled out the AF 85mm F2.0 EVO FE lens, again for full-frame Sony E mount. Weighing only 340g, this is Viltrox's smallest and lightest full-frame 85mm lens. Other noteworthy features include 10 lens elements in 8 groups, with resolution peaking between f/4 and f/5.6, according to Viltrox. The new 85mm lens includes an STM stepping motor for fast and quiet autofocus, along with a function button, click switch, and AF/MF selector. The minimum focusing distance, meanwhile, is 0.74m, and a rubber-sealed lens mount provides resistance to light rain and dust. The lens is available now for a competitive £265.

The Viltrox AF 85mm F2.0 EVO FE Sony-fit lens

© RENE MATIC

Clapham, London, 2002, by Rene Matic, who is one of four photographers shortlisted for the Deutsche Borse Photography Foundation Prize

Major prize shortlist revealed

Rene Matic is among the shortlisted photographers for this year's Deutsche Borse Photography Foundation Prize. Other shortlisted artists include Jane Evelyn Atwood, Weronika Gesicka, Amak Mahmoodian.

'The shortlist features an exciting range of practices, including collaborative photographic projects; long-term investigative documentary photography; installations, video and sound pieces; and experimental conceptual work,' said the organisers. The overall winner will be announced on 14 May 2026, with further details on the exhibition and award ceremony to follow early next year.

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Steal From the rich

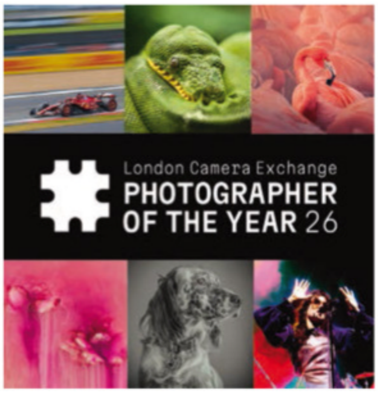
Peak Design straps gain a touch of style

Peak Design's new Form Rope strap in black

Peak Design has revealed a new range of Form camera straps, which come in rope or leather, with a variety of colours and lengths available. There's a cuff wriststrap, neck strap, and shoulder/cross-body straps in short, standard and long. Unlike the extremely popular Leash, Slide Lite and Slide straps, these are all fixed length. Leather straps come in a choice of three colours: black, tan and amber. Meanwhile, rope straps are available in black, kelp (green) and ocean (blue). Prices range from £34.99 to £69.99.

LCE contest open for entries

The London Camera Exchange (LCE) Photographer of the Year contest is back again, this time with a £10,000 prize fund. The 14 categories cover most popular genres, including landscape, macro and portraits, plus a People's Choice and Emerging Talent category, designed to showcase photography students. You can enter online at bit.ly/lcecontest or in one of 26 London Camera Exchange stores around the UK. Entry is free and the closing date is 21 January 2026, at midnight. 'Early submissions have a better chance of gaining extra support in the publicly-voted category,' noted the organisers.


London Camera Exchange
PHOTOGRAPHER OF THE YEAR 26
There's a £10K fund in LCE's contest

Viewpoint
Gavin Stoker

Regular scribe Gavin worries the 'next big thing' in cameras could take over his brain

Hoping to attract influential eyes and ears, I once named my teenage band's demo tape 'Shut Up And Listen To The Next Big Thing'. Thirty years on, the music industry's still obsessed with finding that next big thing, now aided by metadata and follower numbers. But by contrast it feels like the photo industry's taken its foot off the gas. Its next big thing looks like the last big thing. Whether that's retro styled cameras or the re-emergence of point and shoot compacts and super zooms.

OK, it's all fresh to a millennial and Gen Z audience glued to TikTok who missed such devices the first time around. And still seductively nostalgic to those of us over 40, if feeling a little lazy.

The photo industry's other 'big thing' has been pivoting towards 'video first' models. We've heard that refrain from Canon and Sony – unsurprisingly, given their camcorder heritage – while Panasonic has eased traditionalists in by referring to its 'hybrid' offerings. And now Nikon, having beefed up its Z cameras' video performance for a while, has made good on its RED partnership by unveiling the all-in-one ZR cinema camera.

Though it can sometimes feel like we should all be hellbent on shooting filmic 'content' and uploading it for followers, such 'video first' devices are still relatively niche. Not all of us are best suited to leaping around on YouTube begging strangers to 'like and subscribe'.

Long live disappointment

Artificial intelligence is another big deal for camera manufacturers, having now infiltrated the autofocus and subject-recognition systems of our mirrorless models like some alien life form.

Who even wants perfect pictures anyway? David Bailey once told me that it was OK to be slightly disappointed by images you'd shot. It motivated him to try harder and do better the next time he squeezed the shutter release.

© JOHN RICARD

Sunglasses with cameras are now common – are brain implants next?

I think we all feel a bit like that; that hopefully our best picture is yet to be captured. Do we need more technology to hold our hands even tighter to accomplish that? I often suspect we're at the stage where gimmick is being applied on top of gimmick.

Might the next evolution in image creation do away with the need for a standalone camera, or camera phone entirely? And involve our being able to commit an image to memory in the blink of an eye, literally?

While I'm squeamish about electrodes being implanted in my brain to allow me to do this, we already have something part of the way there in Google Glass. An old friend of mine was so into his tech he professed he'd be happy to be part cyborg. But that's a step too far for me. Voice-activated shutters I can live with, mind-activated shutters I can live without.

And that demo tape? One reviewer wrote: 'Well I've shut up and listened. Not sure about the next big thing, this sounds more like the last big thing'. Perhaps, then, we're all destined to live in an innovation loop. Doomed to endlessly return to what we loved about a product in the first place…

Gavin Stoker has been writing about and reviewing all things photographic for the best part of 25 years.

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the email address on page 3 and win a year's digital subscription to AP.

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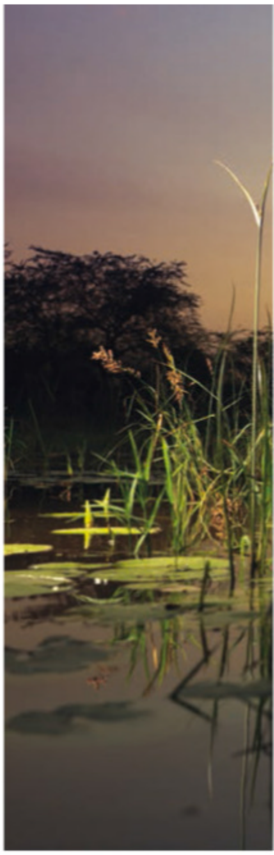


Unyielding Floods

by Peter Caton

£40 hardback, Dewi Lewis, hardback, 120 pages, ISBN: 9781916915176

For nearly two decades, Peter Caton has made it his mission to document humanitarian crises. Unyielding Floods is perhaps his most sobering and persistent project to date says **Peter Dench**

Over four years, Peter Caton repeatedly returned to South Sudan to record the devastating impact of the floods that first appeared in 2019 and have yet to recede. What he found is a landscape both unrecognisable and unrelenting: towns transformed into ghostly lakes, rooftops poking through stagnant waters, and entire communities hemmed in by new water borders.

The 80 duotone plates, starkly printed and generously scaled, capture not only the physical destruction but also the psychological toll of displacement and famine. Caton shows us villagers battling to preserve their homes, farmers whose crops and livestock have been wiped out, and families forced into refugee camps now marooned by rising water.

The book's strength lies in Caton's patience and persistence. Rather than parachuting in for a single assignment, he stayed with the story, revisiting the same communities as the crisis dragged on. This commitment imbues the work with a depth rarely seen in climate-related reportage. Each photograph carries the weight of time passing without relief, and the 'unyielding' title feels tragically apt.

Yet, amid the heartbreak, there is resilience. Caton is attentive to moments of defiance and dignity: children playing in temporary shelters, villagers improvising solutions to survive, gestures of solidarity among the displaced. These images remind us that the human spirit can endure even in the face of an unrelenting natural disaster.

The book is more than a photographic document, it's a moral appeal. By bearing witness to South Sudan's forgotten crisis, Caton demands our attention to the human cost of climate change, too often obscured by statistics and distant headlines. Published by Dewi Lewis, the book stands as both a record and a warning: that the world can no longer afford to look away.

Ultimately, *Unyielding Floods* is an urgent and necessary document. But it is also a reminder of the challenge facing photographers: how to communicate catastrophe in ways that move beyond witness to real engagement. Caton has brought us face to face with South Sudan's 'everlasting sea'. What we do with that knowledge is the unsettled question.

Books & exhibitions

The latest and best books and exhibitions from the world of photography

JACK THE CLIPPER
4
LONDON BORN & BRED

Jack the Clipper barber shop

Jack the Ripper's London – Mark Davis & Richard C Cobb

£19.99, Amberley Publishing, paperback, 128 pages, ISBN: 9781398119116

MARK DAVIS & RICHARD C COBB
JACK THE RIPPER'S LONDON

At first glance, *Jack the Ripper's London* might seem like another entry in the crowded true-crime canon, but photographer Mark Davis and historian Richard C. Cobb have produced something quite different. This is not a traditional photobook, yet it demonstrates the power of photography as both historical evidence and investigative tool.

Across 128 pages and some 150 illustrations, the book maps the geography of Whitechapel in 1888, when the East End's alleys and courts became synonymous with fear. What distinguishes it from countless retellings of the murders is Davis's use of the camera to navigate between past and present. His images, many previously unpublished, juxtapose the remnants of Ripper-era London with the modern city, making visible the layers of urban change.

For photographers, there is much to admire in Davis's approach. He resists sensationalism, instead treating the surviving streetscapes as subjects in their own right. The compositions often echo documentary traditions, attentive to light, texture and architectural detail. In doing so, they reveal how photography can chart social history as effectively as it can record crime scenes. Supported by police reports, maps and diagrams, the pictures place the viewer not just in the narrative of the murders, but in the physical spaces where they unfolded.

The result is less about gore and speculation, more about how images help us understand the fabric of a city scarred by infamy. For those interested in documentary practice, urban photography, or the way pictures can reconstruct history, *Jack the Ripper's London* is a compelling reminder that the camera is as valuable to the historian as to the artist.

Picture purrfect

Tim Flach's new book, *Feline*, is a remarkable collection of images that explore a wide range of cat species, our relationship with them and why we find them so cute. He talks to **David Clark** about the project

As a nation, we love cats. There are around 11 million pet cats in the UK and there's at least one in almost a quarter of all households. Cat videos are a perennial favourite on social media channels. Yet the cats themselves are largely indifferent to us and generally do as they please. They are perhaps the most difficult domestic species to photograph. Undaunted, Tim Flach has chosen them as the subject for his latest monograph.

Tim's studio is located in an impressive but anonymous building on a main road running through London's Shoreditch. On shoot days, often involving animals and their owners, it's full of activity, but on the day I visit it's quiet and empty.

Tim, a youthful and energetic 67-year-old, greets me at the door and offers a coffee. But there's no instant stuff from a jar here. 'This is my favourite: organic coffee with lion's mane and chaga mushrooms,' he says, grinding the beans carefully. 'It's supposed to improve focus and memory.'

His meticulous, detail-oriented approach extends to everything he does, especially his busy and successful photography career that began in the early 1980s. Since then, his commercial work has included campaigns for a range of leading brands and organisations, while his personal work includes seven monographs on different animal species, including dogs, horses, endangered species and birds.

Tackling cats

When tackling the subject of cats, Tim says he thought carefully about his approach before starting. 'It's hard to think where to take the subject without falling into a degree of sentiment,' he says. 'Coming out with some dignity feels a major challenge with cats. I felt I needed to collaborate with scientists and create images that engage with the stories around the different images, to really go on a journey to unmask the essence of feline.'

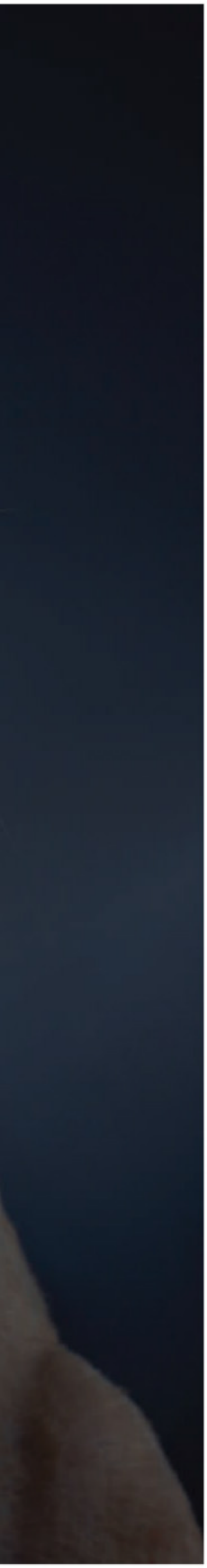
His book explores cats in their historical context and their changing role in our lives, from being highly valued in Egyptian times, then later reviled in the 16th century for their association with witchcraft and finally to their status today as beloved pets.

Tim's book, *Feline*, includes images of Egyptian sculptures of cats and mummified cats, wild cats and big cat relatives such as lions and leopards. It also features some of the more outlandish pedigree breeds of today and cats with unique markings, sometimes caused by genetic mutations, that have made them social media celebrities.

Left: A Bengal cat, named Lucy. Tim's images are beautifully lit and highly detailed

Right: This British shorthair, named Domino, has a rare genetic mutation that causes her split-face look

ALL PICTURES © TIM FLACH



Opposite page: A Persian cat with his fur trimmed to a 'lion cut', which is often used on cats with matted fur

Left: Tim's study of feline species also includes shots of real lions

He explains, 'With the breeds, I was asking, why are we trying to shape these animals, God-like? What does that say about the ethics of breeding an animal so that it looks a certain way but will be less healthy than the original? What does that say about us?'

The book took two years to complete and included travelling to countries including Japan, Canada and Borneo to photograph particular species or unique individuals.

As in Tim's other work, the images are highly detailed and visually striking. Restlessly creative, he explores cats from every conceivable angle as well as homing in on small details such as eyes, paws, claws, ears, teeth and whiskers.

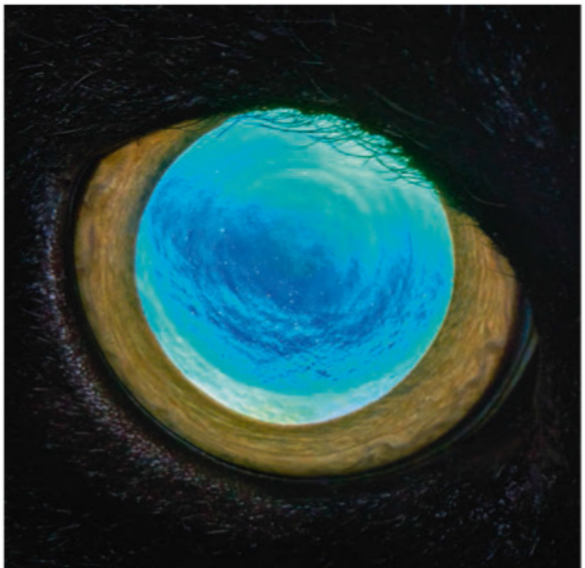
Striking a balance

He also takes great care in the selection of images for his book, both in how people might respond to them individually and how they relate to each other. 'I find it interesting to slightly confuse the viewer by abstracting something down, or, for example, putting a clay litter tray in the middle of the book,' he tells me. 'It's not something you'd expect. Or to have an image that looks like naked mole-rats, but are actually newborn kittens.

'These things disrupt, and sometimes you have to disrupt a little bit to really stimulate people's engagement. You don't want to lose the viewer and you don't want to bore them stiff either. You have to have the balance between simplicity and complexity.'

One of the aspects of cats he tackles is their cuteness. 'I felt I needed to say, OK, what is

Above: This regal-looking leopard is one of the other big cats in Tim's book



Left: A luminous eye shot, taken with a Canon RF 800mm lens with close-up rings and a Broncolor ring flash

Left: A Savannah. Taken in a makeshift studio where the cat lives

Right: This Scottish fold cat's face has a round, baby-like appearance

Below left: A detailed close-up of the feline 'nose leather' on a Siberian cat

Below right: This Oriental shorthair was shot from below, with the cat on a glass sheet

Bottom right: An exotic longhair photographed in Kobe, Japan

cuteness about? Why are we compelled to like things with big eyes, small chins and big foreheads? It's not enough to fill the book with cute kittens, but instead to try to explore what that means, to bring the science and the evidence.'

The book includes a chapter on cuteness written by the prominent neuroscientist, Professor Morten Kringelbach, and the visual evidence includes MRI scans of Tim's own brain, showing it lighting up in response to images of kittens, puppies and human babies.

'Morten's work shows that all these things activate an area in the brain that's separate to adult faces and this happens faster than conscious thought,' Tim explains. 'Essentially, our brains are hard-wired to care for babies. Cuteness triggers caregiving.'

Tim also had to find a way to counter the increasingly widespread use of generative AI in images today and try to prove that the animals shown in the book are real. 'There's been an erosion of trust in images,' he says. 'Some of the cats in the book are so unbelievable that one immediately thinks they've been created digitally. People know you can go into AI and say, give me a cat that's half one colour and half another, and it will pop out something convincing.

'Our problem in the past was getting the cat just to stay on the table. Now our problem is proving it ever existed. So, I decided to give evidence, in the form of behind-the-scenes footage, to

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Above: A litter of six-day-old smooth, hairless Sphynx kittens curled up together

ratify what we were photographing was real.' Readers of the book can access those videos by scanning the QR codes printed inside it.

'Interestingly,' he continues, 'those videos also added something new to the project, because, like the BTS footage in an Attenborough nature documentary TV show, we can show what the cats are like in reality as well as something about the process of photographing them on set.'

Kit and technique

The domestic cat shoots either took place in Tim's studio or in the owners' homes. 'We were in people's bedrooms, in hallways, sitting rooms and kitchens,' he remembers. 'We were setting up studios wherever we had to. So, though the images might seem quite controlled, they were actually taken in makeshift studios. We had to pack all my studio kit in the car and go to the animals.'

His assistant, April, provided invaluable help in a variety of ways, not least by dangling a feather on a long stick to catch the cats' attention. On some shoots they were further assisted by Tim's producer and 'cat wrangler', Gina Rymer, and the owners themselves.

Sometimes the cats were photographed as if Tim were shooting a human portrait. At other times they were shot from below as they walked across a sheet of glass embedded in the studio floor, or, when willing, they walked on a one-metre spinning wheel, something they seemed to enjoy, that allowed Tim to capture their movements.

Tim says some cats were relatively compliant, while others, not surprisingly, were the complete opposite and would disappear across the studio into their cat carrier. 'Even a domestic cat can run about 34-35mph,' he shares, 'which is faster than Usain Bolt in the Olympic 100m final, so they're pretty fast.'

He says that technical advances in today's equipment made the shooting process much easier than it was in the past. 'When I did my book *Equus*, in 2008, I shot the vast majority of the images using a Hasselblad and manually focusing on the horses. However, for most of the Feline project I used the Canon EOS R5, which meant we had a lot more freedom, because the Animal AF feature recognises domestic cats, among other animals. The fact that the camera automatically tracks the eyes was transformative in the way I worked.

'My main lens was the RF 70-200mm F2.8L IS USM, which was remarkably sharp across the range, and shooting with the mirrorless R5 meant I could focus much closer. I could also shoot with Broncolor flash with a 1/10,000sec duration at 12fps, whereas with the Hasselblad I'd get about one frame per second if I was lucky, so it really opened up new shooting possibilities. It allowed me to be much more responsive to what was unfolding.'

Now that Tim can look at the substantial body of work he has produced and see the results of two years' research, travelling, shooting and patiently coaxing uncooperative cats, what does he hope people take away from the book?

He thinks for a few moments before answering. 'The takeaway I hope is that people see it as a celebration of the cat, but at the same time there are lots of things I found on the journey where I've thought, wow, that's interesting, and I hope people share that feeling.

'I might have been trying to unmask the essence of feline, but I wasn't trying to unmask the poetry or the mystery. I was also, as I've always done in my work, celebrating the wonderment of the natural world, collaborating with scientists and giving my own visual take on cats. I hope that marriage has created something unique.'

FELINE
TIM FLACH

Feline, by Tim Flach, is published by Abrams, RRP £50. See more of Tim's work at **www.timflach.com**

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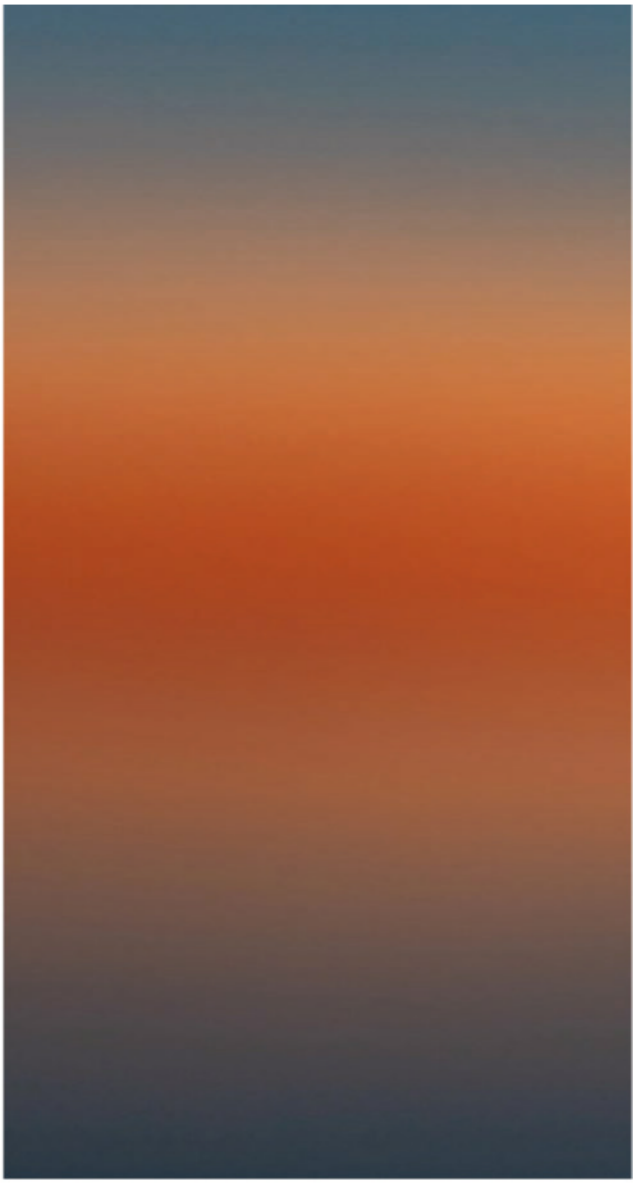
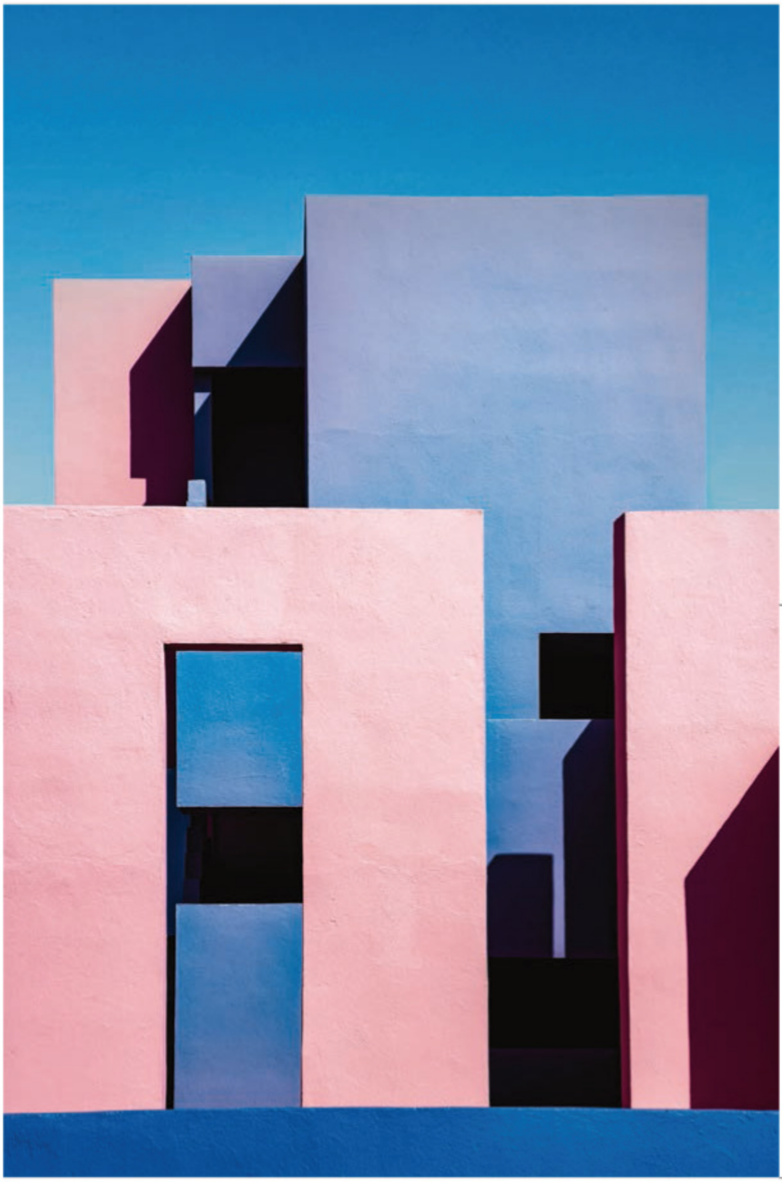
Round Five: The Best of the Rest

The APOY judges choose their favourite images that didn't make the top ten of our Celebrating Colour category

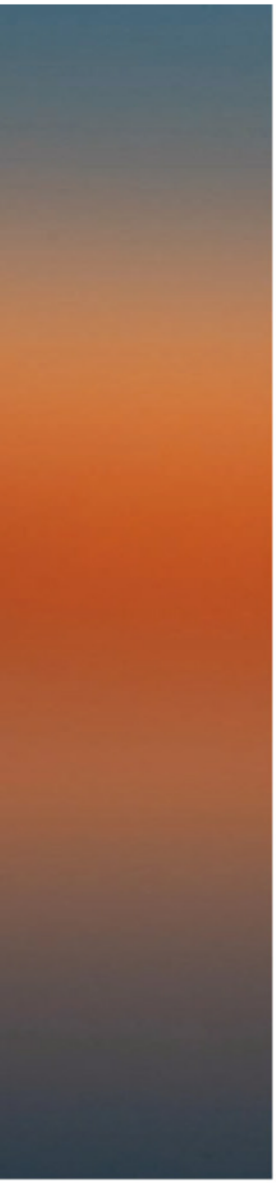




Jessica Miller, deputy online editor, chooses **Muralla Roja by Linda Wride, Oxford**

Nikon D750, 24-120mm at 78mm, 1/250sec at f/14, ISO 200

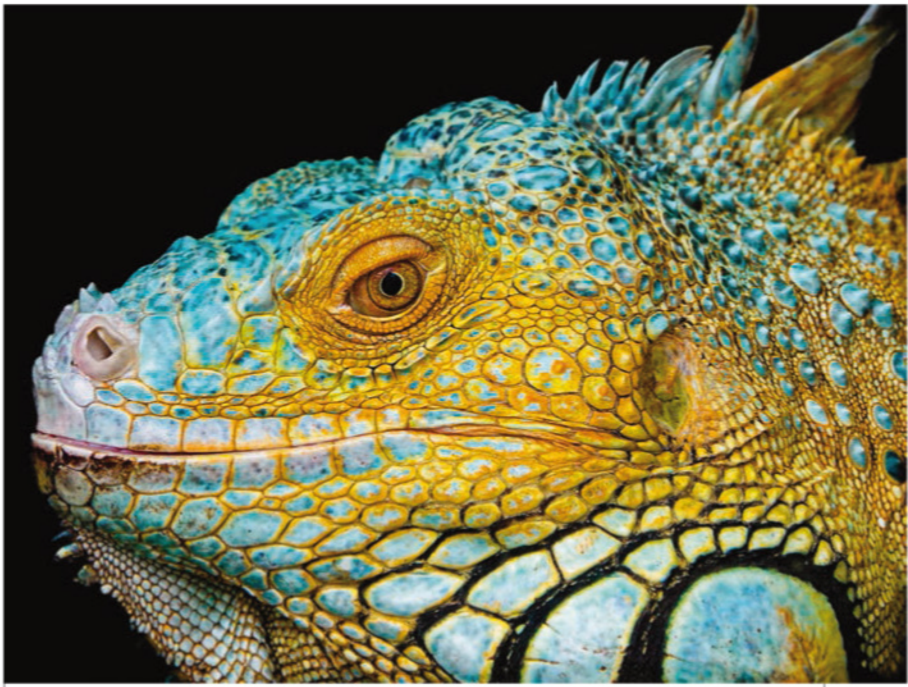
Jess says: 'Linda's bold and graphic photograph was taken in Calpe, Spain. I was drawn to the abstract nature of this architecture shot. The layout of each block of colour is well composed, with each segment fitting perfectly in the scene, rather like Tetris bricks. She has captured the colour of these building blocks technically very well, with balance seen throughout the image. I particularly enjoy the blue of the sky and strip of blue building at the bottom framing the central walls of the scene, with a hint of blue in the centre to tie everything together.'



Ailsa McWhinnie, APOY project manager, chooses **Mark Rothko sunset by Dāvis Zandersons, Latvia**

Canon EOS R8, 24-105mm at 105mm, 1/25sec at f/4, ISO 800

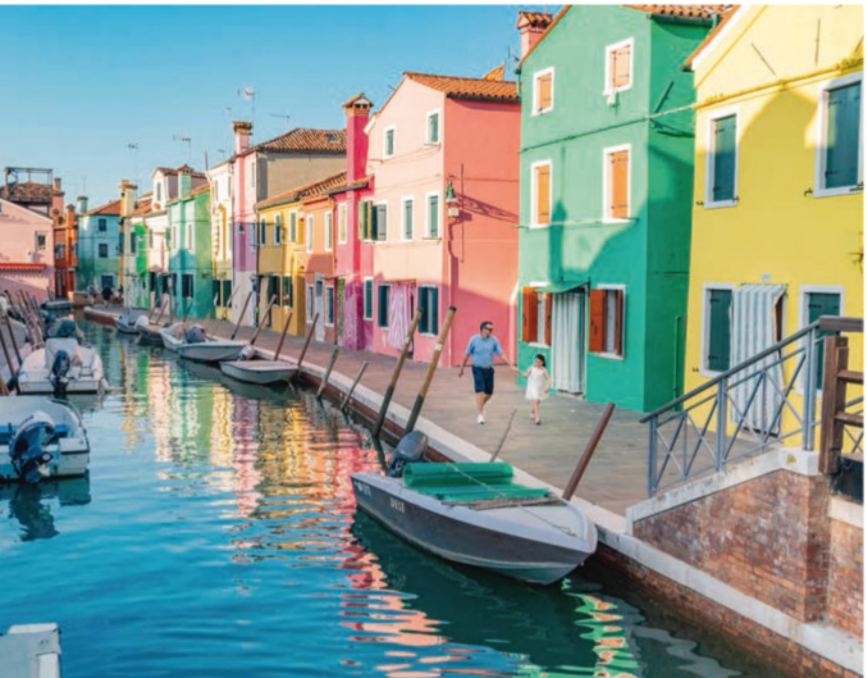
Ailsa says: 'The moment I saw this image, I instantly thought of Mark Rothko, and given the title that Davis gave his image, we're clearly on the same wavelength. I love a photograph that isn't of a thing or a place, but of a feeling – and that's why this shot stood out to me. I don't need to know where it was made or what it is – all I know is I stopped scrolling when I came to it, paused, and gazed into those gorgeously graduated tones (is there any colour combination more stunning than orange and blue? I'm not sure there is). It's out of focus, there's no strong focal point, you could even argue it's not even composed, but the photographer has a strong vision and confidence to experiment – with all the successes and inevitable failures that entails – and for that I commend him.'



Nigel Atherton, editor, chooses **Courtship colours by Paul Howrihane, Devon**

Sony RX10 IV, 435mm-equiv, 1/250sec at f/4, ISO 500

Nigel says: 'I was immediately struck by the beautiful colours of this iguana, nicely captured in detailed close-up by Paul Howrihane. I have seen lots of iguanas in the wild on my travels, but never one quite as handsome as this chap. He's a technicolour dinosaur whose ancestors once ruled the Earth. They somehow survived the great mass extinction, but human exploitation and habitat loss may be a step too far for them, with many species now critically endangered. This fellow, who lives in a Devon zoo, reminds us of the incredible, intricate beauty in all living things, and of how much poorer the world would be without them. Paul took this through glass using his Sony bridge camera.'



Peter Dench, acting features editor, chooses **Rainbow strolls in Burano by Tracy Higgins, Paisley**

Nikon Z 5, 24-200mm at 35mm, 1/400sec at f/14, ISO 1000

Peter says: 'This is Burano at its most alluring, a rainbow of houses reflected in the canal like a scoop of gelato. The composition is spot on, with the boats moored in the foreground and dad and daughter providing human scale against the architectural candy. The photographer has nailed the technical bits: f/14 to get everything in focus, 1/400sec to freeze the ripples in the water and multiply the colours below. ISO 1000 to expose in the bright Mediterranean sun. Any grain just adds to the painterly effect. This could be a still from Wes Anderson's *The Grand Budapest Hotel*: Venetian Edition. The coral pink, mint green, butter yellow and lilac are just so sweet and those terracotta rooftops provide earthy punctuation. The late day sun is warm and golden, turning an ordinary street into pure colour heaven. It's all so succulent, like Italy.'

Eye of the storm

The 11th Prix Pictet gathers 12 photographers whose powerful visions confront the turbulence of our times, revealing beauty, fragility and the forces reshaping the planet, says **Peter Dench**

Founded in 2008 by the Geneva-based Pictet Group, the Prix Pictet champions photographers whose work confronts the planet's most urgent sustainability challenges. Each cycle centres on a single theme – this year, Storm reflects the turbulence of our age: environmental collapse, political upheaval, economic instability and social unrest.

A global network of around 350 nominators put forward artists whose work was reviewed by an independent jury chaired by climate scientist Sir David King. From hundreds of submissions the jury selected 12 photographers exploring the raw power and consequences of storms, both literal and metaphorical.

Winning work

Chosen from this exceptional field, Alfredo Jaar impressed the jury with The End, a body of work that documents the ecological crisis engulfing Utah's Great Salt Lake, described by scientists as an 'environmental nuclear bomb'. Once a keystone ecosystem of the western hemisphere, the lake has lost 73% of its water and 60% of its surface area since the mid 19th century, exposing toxic dust and driving salinity to dangerous levels. Its collapse threatens public health, regional rainfall patterns and an economy worth $2.5 billion annually, while endangering vital wetlands that sustain millions of migratory birds. Without a dramatic increase in water flow, the Great Salt Lake faces the prospect of vanishing altogether, a disaster of incalculable magnitude.

Through striking, often otherworldly images, The End captures the lake's exposed salt flats, shrinking waters, and stark landscapes, offering viewers both an aesthetic experience and intimate access to a vanishing ecosystem.

Jurors' verdict

Sir David King praised the 'extraordinary diversity of approaches… truly remarkable. Any one of the 12 shortlisted artists could easily have won the award but, in the end, my colleagues on the jury unanimously decided that Alfredo Jaar should be named the 11th laureate of the Prix Pictet.'

For Jaar, the prize carries personal resonance. 'My objective in this series is to show the tragic fate of the lake and simultaneously reveal its extraordinary beauty and potential. In spite of the dire situation we are in, I wanted to create images of great beauty and sadness. In the face of the magnitude of this tragedy, I decided to print these images in a small, unspectacular format, as a kind of visual whisper, a lament for our dying planet.'

Shortlist of global storms

Each series interprets storm as both physical event and metaphor for the forces reshaping life on Earth.

French photographer Laetitia Vançon's Tribute to Odesa responds to the theme not through crashing waves but as a metaphor for chaos, fear and resilience. First commissioned by *The New York Times*, the series emerged from Russia's 2022 invasion of Ukraine. After documenting refugees on the Moldovan border, Vançon felt compelled to enter Odesa herself, completing hostile-environment training before arriving nearly 100 days into the war.

She found a Black Sea city living in the tension between threat and vitality. Air-raid sirens wailed and missiles loomed, yet spring flowers bloomed and residents insisted on daily life. 'I wanted to show a different narrative of the war,' she says, 'not only horror and loss, but the courage, the refusal to be erased, and

© ALFREDO JAAR

Above: Alfredo Jaar's The End stands as a vivid reminder that even in chaos, the act of seeing can help us navigate the tempests ahead

© PATRIZIA ZELANO

Left: Patrizia Zelano, Acqua Alta a Venezia (High Water in Venice)

Right: Balazs Gardi, The Storm. 1.46pm, January 6, 2021, Washington, DC 2021

the fragile beauty of daily existence.' Her photographs dwell on quiet acts of defiance – students dancing in front of sandbags at the opera house, people swimming, praying, performing, volunteering – gestures that become quietly heroic when existence itself is at risk. Vançon frames sustainability not only as environmental but as social and cultural endurance: the ties, memories and identities that survive violence.

Congolese photographer Baudouin Mouanda confronts the environmental storms of our time in Ciel de saison (Seasonal Sky), a project born from the violent rains and floods striking Brazzaville in recent years. Triggered by climate change, these tempests sweep through neighbourhoods without warning, destroying homes and displacing families. 'Tempests don't choose race or status,' Mouanda tells *Amateur Photographer*. 'They are their own engineers of destruction, reminding us we are all vulnerable.'

During the Covid lockdown of 2020, Mouanda witnessed families salvaging possessions as water invaded their homes. Initially working in a traditional documentary style, he soon realised he

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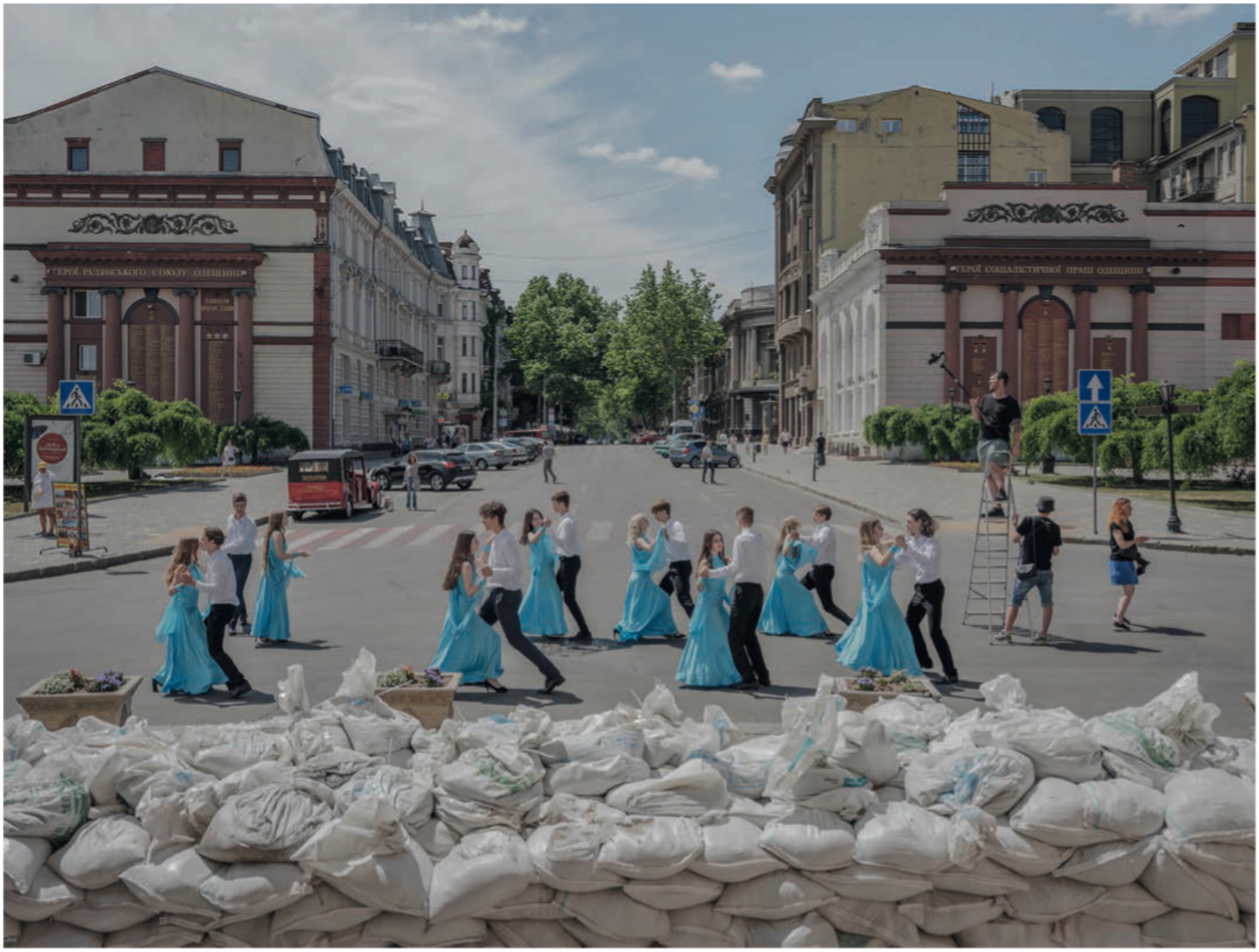

© LAETITIA VANCON

needed a more participatory approach. Residents were invited to bring their belongings – a bed, a market stall, even hospital equipment – into a flooded basement to recreate the devastation. The resulting portraits blur reality and reconstruction, capturing both the physical damage and the dignity of those enduring it.

For Mouanda, sustainability is inseparable from human experience: the way communities adapt, resist and survive. His photographs expose the fragility of the environment while celebrating the collective strength required to face it. He sees photography as 'an instrument that transcends words to inform, move and ultimately provoke social and political change.'

With Ciel de Saison, Mouanda transforms climate catastrophe into a collaborative act of witness, urging viewers to confront the shared responsibility and shared humanity revealed by the storm.

Shockwaves

Hungarian photographer Balazs Gardi turned from war zones to the political battleground of the United States to make his shortlisted series, created in the aftermath of the 2020 presidential election. After years documenting conflicts abroad, he sensed another kind of tumult at home. 'The events that followed the election had the distinct feel of a gathering storm,' he notes. 'And on January 6 [2021], while I was chronicling the attack on the US Capitol, I knew the storm had arrived.'

Working on assignment for *The New Yorker*, Gardi followed supporters of the outgoing president as they marched up the National Mall towards Congress, past wooden gallows and armed men, into a melee of tear gas, pepper spray and rubber bullets. His photograph of insurrectionists and riot police, both drenched in chemicals and locked in brutal struggle, captures the surreal rage that sent shockwaves far beyond Washington, DC.

Although rooted in a specific political moment, Gardi views the Capitol attack as a warning with global consequences. He argues that the collapse of consensus over basic truths, combined with the rise of artificial intelligence capable of generating 'realistic images out of thin air,' demands a fundamental rethinking of how we trust photographs. With this series, Gardi alerts future viewers that the erosion of democracy can happen anywhere. As he puts it starkly: 'The storm is here.'

For her shortlisted Are They Rocks or Clouds?, Marina Caneve imagines a catastrophe that has not yet struck. Rooted in the Dolomites where she grew up, the work begins with a geologist's theory that the floods and

Above: Laetitia Vançon, Tribute to Odesa. Keep Dancing to the Beat of Your Heart 2022

Opposite, top: Camille Seaman, The Big Cloud. The Lovely Monster Over the Farm, 19:15 CST, Lodgepole, Nebraska 2012

Opposite, centre: Baudouin Mouanda, Seasonal Sky. At the Vegetable Seller's

Opposite, bottom: Marina Canevea, Are They Rocks or Clouds. Val di Zoldo. Destruction #02 2018

landslides of 1966 could recur a century later. 'Literally and metaphorically, my work is an attempt to re-observe the storm that has not yet arrived,' she says, echoing philosopher Georges Didi-Huberman's call for art to warn of looming disasters.

Rather than record an event, Caneve uses photography to 'map the present but also build imaginaries in dialogue with the future'. The Dolomites become a pretext to explore wider environmental and political fragilities: 'We cannot look at what we call nature without also acknowledging the way we inhabit it.' Working with geologists, an anthropologist and local communities, she constructs a fragile and uncertain visuality that resists the familiar monumental mountain image and invites decoding and anticipation.

Caneve sees photography's role in global crises as creating 'an experience that interrupts the flow of everyday life and asks us to see – and think – differently'. A pivotal studio moment came when she laid out 6,000 archival disaster photos and realised she was drawn less to catastrophe than to risk, 'the condition that binds the sedentary inhabitants of a place to its fragilities.' Looking ahead, she remains compelled by 'the relationship with the ecosystems that surround us and the attempts to decode them in order to live with them', whether those ecosystems are natural, built or social.

Best of the rest

Takashi Arai's Exposed in a Hundred Suns, circles nuclear monuments with hundreds of tiny daguerreotypes, probing the invisible legacy of atomic catastrophe. Tom Fecht captures the fragile bioluminescence of cold-water plankton in Luciferines (Between Dog and Wolf), warning of warming oceans. Belal Khaled documents the silent testimony of hands amid Gaza's devastation in Hands Tell Stories. Hannah Modigh explores inherited fear and violence in Louisiana's Hurricane Season. Roberto Huarcaya's project captures a 30-metre Amazonian palm tree on light-sensitive paper as a tropical storm erupted, allowing lightning itself to expose the image and turning nature from subject into active collaborator. Camille Seaman chases supercell thunderstorms across the American plains in The Big Cloud. Patrizia Zelano photographs books rescued from Venice's record high tides in Acqua Alta a Venezia.

Duncan Forbes, head of photography at the V&A and one of the jurors, remarked, 'I love this prize because of the diversity of photography it brings in… it's unusual for a photography award to have such breadth of genres.' Forbes also noted the prize's timely environmental resonance, pointing out that 'the very first photographs in our collection, made in 1826, used bitumen, a petrochemical. From the beginnings of photography, we've been entangled with the environmental pressures we now face.'

The prize

The Prix Pictet carries a cash award of 100,000 Swiss Francs (US$126,000/€107,000/£95,000) for a body of work that best meets the dual criteria of outstanding photographic excellence and a compelling sustainability narrative. Previous winners include Benoit Aquin, Richard Mosse, Joana Choumali and Sally Mann, each using photography to illuminate urgent global issues.

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Sony FX2

Richard Sibley reviews Sony's latest addition to its FX line – a cinema camera that prioritises high-resolution stills alongside video

For and against

- + Articulated EVF is genuinely useful
- + High-resolution stills capability
- + Professional video features
- + AI subject recognition
- + LUT import functionality
- + Excellent build quality
- − 4K 60fps limited to Super 35 crop
- − No internal raw recording
- − EVF restrictions with hot shoe accessories
- − Dated sensor technology

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Data file

Sensor	33MP BSI CMOS, 35.9x23.9mm
Output Size	7008x4672
Focal Length mag	1.0x
Lens Mount	Sony E
Shutter Speeds	30-1/4000sec mechanical; 1/8000sec electronic
Sensitivity	ISO 100-51,200 standard; ISO 50-204,800 extended
Exposure Modes	PASM, B, Auto
Metering	Multi-segment, Centre, Spot, Average, Highlight
Exposure Comp.	±5 in 1/3EV Step
Continuous	Up to 10fps
Screen	3in, 1.04m-dot touchscreen
Viewfinder	3.69m-dot OLED, 0.7x, 90° tilt
AF Points	759 phase detection
Video	4K 30p; 4K 60p (1.5x crop)
External Mic	3.5mm, XLR via handle
Memory Card	1x CFexpress Type A/SD, 1x SD
Power	NP-FZ100 Li-ion
Battery Life	470 shots (EVF), 520 shots (LCD)
Size	129.7x77.8x103.7mm
Weight	679g (with battery and card)

Three months after its launch, the Sony FX2 continues to be a topic of heated debate among photographers and videographers. Positioned as the cinema camera equivalent to the A7 IV, it represents Sony's attempt to create a hybrid tool for content creators who need both high-resolution stills and professional video features. However, timing hasn't been kind to the FX2, with significant releases from Canon and Nikon arriving shortly after to shake up this competitive segment.

The FX2 sits in an interesting position within Sony's expanding FX lineup. Where the FX3 serves as the video-centric counterpart to the A7S III, and the FX30 mirrors the A6700 for APS-C users, the FX2 brings the A7 IV's 33-megapixel sensor into a cinema-focused body. Crucially for photographers, it also features a mechanical shutter, a feature the FX30 lacks, relying solely on an electronic shutter instead. This makes the FX2 a more appealing option than the FX30 for photographers. It's a logical expansion of the range, even if the initial reaction was somewhat muted from those eagerly awaiting a successor to the FX3.

Features

At first glance, the FX2 appears virtually identical to its FX3 sibling, sharing the same compact cinema-camera form factor, with a slew of 1/4" mounting points. However, several key differences set it apart, most notably the articulated electronic viewfinder that crowns the camera body.

The heart of the FX2 is the

Unusually for a cinema camera, the FX2 also delivers 33MP high-resolution stills
Sony FX2, FE 24-50mm F2.8 G at 50mm, 1/20sec at f/18, ISO 200

same 33MP full-frame BSI CMOS sensor found in the A7 IV, delivering a 7008x4672-pixel resolution for still images. The sensor data is fed to Sony's BIONZ XR engine, which handles the processing demands of both stills and video capture. However, unlike the A7 IV, the FX2 adds an AI processing unit for subject recognition, as also used by other recent Sony cameras.

For photographers, the FX2 offers a mechanical shutter, alongside the electronic shutter option. This provides the flexibility to shoot in situations where electronic shutters may struggle, such as under artificial lighting or with very fast-moving subjects. The camera can shoot at up to 10 frames per second, with the buffer handling over 1,000 frames – more than adequate for most photography applications.

Video capabilities are comprehensive, though with some important caveats. The camera can shoot 4K footage at up to 30fps, utilising the full sensor width, and benefits from 7K oversampling, which delivers excellent image quality. However, 4K 60fps recording requires a 1.5x or 'Super 35' crop, which may necessitate the use of wider lenses for vlogging. Sadly, there is no 120fps option in 4K, it is only available in FullHD.

One of the standout additions is the articulated EVF, featuring 3.69 million dots and 0.7x magnification, with a 90-degree tilt mechanism. This represents a first for Sony's FX series and addresses a long-standing request from users. The EVF does come with limitations. Its resolution, while adequate, is the same as Sony has used since the Alpha 9 in 2017, and there are other higher-resolution EVFs around. The articulation isn't perfect either, as we'll see later.

Physical changes are subtle but meaningful. The camera gains an additional 1/4in thread on the base for secure rigging, while the audio ports now lack the rubber covers found on other FX cameras. This trade-off prioritises ease of access over weather sealing; how you view this will depend on how you use the camera and your level of anxiety.

Internal features include AI subject recognition for both autofocus and exposure control, as well as the ability to load custom LUTs directly into the camera, both of which are absent from the older A7 IV. These additions help justify the FX2's positioning as more than just an A7 IV in different clothing. For photographers, the AI processing unit represents an upgrade too, bringing more advanced tracking capabilities that work well for wildlife and action photography.

In terms of colour, there are the usual Sony image styles and Picture Profiles, such as S-Log 3 and S-Cinetone. The LUT import feature opens up many options, allowing filmmakers to either preview a LUT while recording log footage, or embed it directly.

Build and handling

The FX2 inherits the excellent build quality and ergonomics of the FX3, feeling solid and well-constructed despite its relatively compact dimensions. At 679g with battery and memory card, it sits comfortably between traditional mirrorless cameras and larger cinema cameras, making it practical for

Focal points

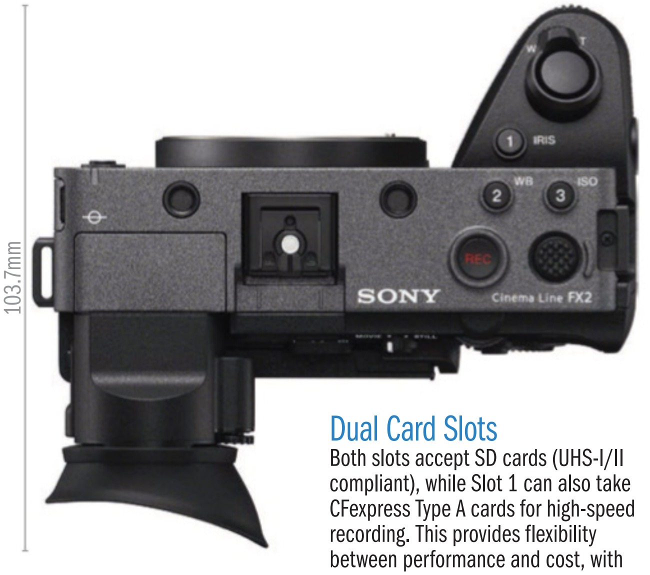
Sony has used much the same body design as its FX3, but now with the addition of a viewfinder

Articulated EVF

The 90-degree tilting EVF provides excellent visibility in bright conditions and adds a stabilising contact point when shooting handheld. However, its proximity to the hot shoe means that third-party accessories can significantly restrict movement.

Cinema Body

Multiple mounting points, including an additional 1/4in thread on the base, uncovered audio ports for quick access, and professional video controls, make rigging and professional use more straightforward than traditional mirrorless cameras.



Dual Card Slots

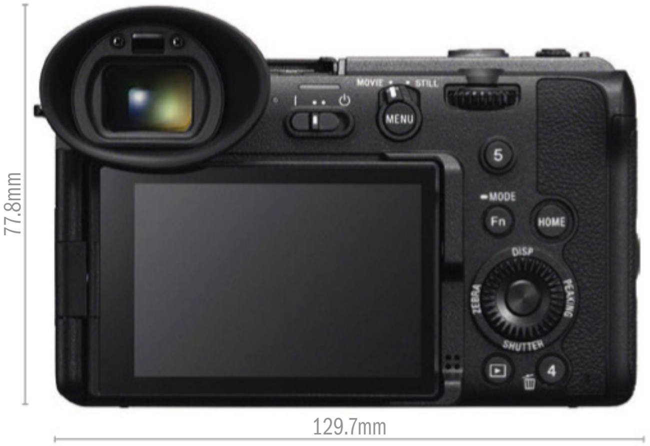
Both slots accept SD cards (UHS-I/II compliant), while Slot 1 can also take CFexpress Type A cards for high-speed recording. This provides flexibility between performance and cost, with backup recording options for professional reliability.

Tally Lights

Recording indicators are positioned on both the front and rear of the camera body, making it easy to confirm when recording is active, whether filming yourself or others - essential for vlogging and solo content creation.

XLR Handle Unit

The optional XLR-H1 handle unit (included in ILME-FX2 kit, sold separately for body-only) adds two XLR inputs with individual gain controls, professional audio metering, and additional mounting points for a complete cinema setup.



extended hand-held use.

The button layout will be familiar to anyone who has used an FX3, with the large recording button easily accessible and clearly differentiated controls for video and stills functions. A switch on the top plate allows quick changes between photo and video modes. The experience of using the body will be familiar to most Sony users, with the menu system being Sony's latest revision, making it fairly logical and easy to navigate. A handy addition is the 'BIG 6 screen' which displays the six key settings at a glance - a feature borrowed from Sony's higher-end cinema cameras that allows filmmakers to quickly check their configuration without diving into menus.

However, photographers coming from the A7 IV may find that the button and dial placement doesn't quite sit in the same positions they're used to. This is particularly noticeable when muscle memory reaches for a frequently used control only to find it has shifted slightly.

Viewfinder and screen

The fully articulated 3in rear touchscreen features 1.04-million dots, though bright sunlight can make it challenging to use – precisely when the articulated EVF becomes most valuable. The touchscreen interface works well, with on-screen buttons that are easy to use. However, more experienced users may find themselves relying on physical function buttons and the quick menu for faster access to settings.

The EVF tilt mechanism feels robust and well-engineered, and the rubber eyecup can be rotated to accommodate left-eye shooters – a thoughtful detail. However, the EVF's proximity to the Multi Interface shoe creates mounting challenges, particularly with third-party accessories. Sony's own accessories appear to work reasonably well, but many third-party microphones, receivers, or LED lights can severely restrict or completely prevent the EVF from tilting. This is a genuine design oversight that limits the camera's flexibility, and is something users will need to consider carefully when building their kit.

Autofocus

The FX2 features Sony's latest autofocus technology, which utilises 759 phase-detection points that cover 94% of the sensor area. Performance is on par with that of other recent Sony cameras, featuring reliable face and eye tracking that works well for both stills and video applications.

The AI subject recognition performs admirably, accurately

Subject recognition works well and counts as a major advantage over the A7 IV
Sony FX2, FE 70-200mm F4 G, 1/125sec at f/4 (still from 4K video)

Sony's usual color modes are onboard – this is S-Cinetone
Sony FX2, FE 24-50mm F4 G, variable ND
1/50sec at f/16 (still from 4K video)

tracking faces, eyes, animals, birds, and various objects, including planes and cars. The system switches smoothly between different subject types, making it versatile for both photography and video work. For photographers, the addition of this subject recognition system represents a genuine step forward from the A7 IV's already capable autofocus.

Focus Breathing Compensation helps maintain consistent framing when adjusting focus with specific lenses during video recording.

Performance

Image quality from the 33MP sensor is excellent, matching the performance we've seen from the A7 IV. The larger pixel count compared to the FX3 provides significantly more resolution for stills work, while still delivering clean video footage with good dynamic range. Similarly, ISO performance mirrors what you'd expect from the A7 IV sensor, with usable images up to ISO 6400 and acceptable results at ISO 12,800 when needed. Beyond this, noise becomes more apparent, though the files remain workable with careful processing.

During my time with the FX2, I largely used it as a video camera, taking just a few still images. I would certainly like to spend more time with it in the coming months to explore its photographic capabilities thoroughly. Still, there was definitely a familiarity to how the images looked and how the camera worked. The colours, dynamic range, and overall rendering were reassuringly consistent with Sony's full-frame line.

Stabilisation is a particular strength of the FX2, offering multiple options depending on your shooting scenario. The sensor-based SteadyShot stabilisation works in conjunction with lens-based stabilisation, providing a solid foundation for hand-held shooting. For video work, Active SteadyShot adds a small digital crop to further stabilise footage – ideal when shooting someone talking while standing still or for general handheld work.

Where the FX2 really impresses is with Dynamic Active SteadyShot, which applies a more aggressive crop (around 1.5x) to provide significantly more leeway for the electronic stabilisation to work. The result is almost gimbal-like smoothness, making it excellent for walking shots or moving around while filming. Combined with the articulated EVF, which creates an additional point of contact between the camera and your face, this makes the FX2 particularly effective for hand-held shooting. The trade-off is that you'll need wider lenses to compensate for the crop, but the stability gains are genuinely impressive.

Rolling shutter performance is adequate for most applications, though noticeably slower than Sony's latest sensors. Quick pans or fast-moving subjects may exhibit some distortion, but this is unlikely to be too problematic for any studio, interview, or fixed-position work.

The 4K 60fps crop to Super 35 format is a limitation that affects the field of view, which is particularly problematic for vloggers who typically need wider angles. Anyone wanting to film themselves at arm's length will most likely want a focal length of around 16mm when shooting in 4K 60fps or using Dynamic Active SteadyShot.

Overall, video quality is excellent when working within the camera's parameters. The 7K oversampling at lower frame rates delivers sharp, detailed footage, while the 10-bit 4:2:2 output provides good flexibility for colour grading. For those that do want higher quality on occasions, 4K 60P 16-bit raw video is available through the HDMI out to an external recorder.

Verdict

Amateur Photographer
Testbench
Recommended
★★★★

The FX2 represents a logical expansion of Sony's FX Cinema line. For those who need both high-resolution stills and professional video features, it offers a compelling combination that nothing else in Sony's range can match.

The articulated EVF is genuinely helpful in bright conditions. Build quality is excellent, and the video features are comprehensive enough for serious content creation work. The AI subject recognition works well, and the ability to load LUTs streamlines the workflow considerably.

However, timing has been unkind to the FX2. Canon's EOS C50 with its 7K open-gate recording, Nikon's ZR with internal 6K Raw capture, and Panasonic's Lumix S1 II with 6K open-gate recording all offer compelling alternatives. The lack of full-frame 4K 60fps recording and internal raw capture put the FX2 at a disadvantage in comparison. That said, it's questionable how many videographers really need internal raw video at this price, given the storage and processing demands.

The camera makes most sense for existing Sony users who need the cinema camera form factor but don't want to sacrifice high-resolution stills. For those focused purely on video, the FX3 remains the better option, while for photographers who occasionally need video, the A7 IV is more suitable. However, for the 'one camera' user who sits between these camps, the FX2 is worth serious consideration.

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or scan me!

This is a fine lens for portraits, giving sharp images with nicely blurred backgrounds
Sony Alpha A7R IV, 1/8000sec at f/1.8, ISO 100

Kase 85mm F1.4 Auto Focus

Angela Nicholson tests Kase's first autofocus lens, a competitively priced short telephoto prime with a neat trick up its sleeve for filter users

The Kase 85mm F1.4 Auto Focus is a fast short telephoto prime lens designed for full-frame mirrorless cameras and aimed at portrait photographers, videographers and enthusiasts who appreciate shallow depth of field effects. With a maximum aperture of f/1.4, it's ideal for low-light conditions and creating strong subject separation with background blur.

It's currently available with the Sony FE and Nikon Z mounts, and a Fujifilm X version is expected soon. On APS-C format cameras, it has an effective focal length of around 127.5mm, which puts it well within classic portrait territory. It costs £639, which is great value for a lens of this spec – except the Viltrox AF 85mm F1.4 Pro is even cheaper.

Features

Inside, the lens has an optical construction comprising 13 elements arranged in 10 groups, including five low-dispersion elements and two made from high-refractive-index glass. This helps to reduce chromatic aberration and distortion while enhancing clarity and contrast. There's also a 13-blade diaphragm, which is rather generous, and is intended to deliver smooth, rounded bokeh that should keep background highlights soft and pleasing.

Kase has used a stepping motor (STM) to power the autofocus system. These motors are generally fast, near-silent and smooth in operation, which makes them useful not just for stills but also video work. There are two function buttons on the lens barrel – Fn1 and

Transitions to out-of-focus areas are handled smoothly
Sony Alpha A7R IV, 1/8000sec at f/2, ISO 100

Fn2 – that can be customised depending on what your camera allows. Fn2 is especially handy as a focus memory button: a short press can return the lens to its minimum focusing distance, or with a longer press, locks it to your current focus point for easy recall later.

You also get a manual aperture ring with clearly defined click stops – which can be de-clicked if you prefer smooth transitions for video – and there's an 'A' position to switch control back to the camera body. However, there's no lock on the ring, and it's all too easy to slide past f/16 into 'A' or vice versa, particularly if you're shooting with the ring de-clicked. It's something I found myself checking more than once during a shoot.

Then there's the Kase Magnetic Inlaid Ring. This simple-looking accessory is one of the most useful features of the whole package. That said, it's available to buy separately for around £20-£24 depending on the size you need. It allows magnetic filters to be snapped on and off in seconds – and crucially, without needing to remove the lens hood. It also supports the included magnetic lens cap, which is a nice addition. It attaches firmly, removes without a fight, and generally makes life that bit easier.

The lens also has a USB-C port on the mount for easy firmware updates. This is something I first saw on a Viltrox lens and I'd like to see rolled out more widely.

Close-up performance is more than respectable
Sony A7R IV, 1/3200sec at f/2.8, ISO 100

Build and handling

At 82mm in diameter and 99mm in length, the Kase 85mm F1.4 Auto Focus lens is compact for its class. It weighs in at 580g without the hood, which is around 220g lighter than the Viltrox AF 85mm F1.4 Pro FE I reviewed recently. That difference is enough to be noticeable, especially towards the end of a long day if you're working hand-held.

Overall, the build quality feels very good. The barrel combines aluminium alloy and polycarbonate, and there's a gasket around the mount for some degree of weather resistance. The focus ring is broad and rotates smoothly, with enough resistance to feel precise but not stiff. The aperture ring is nicely damped but – as mentioned earlier – the lack of a lock is a shame. However, it's good to see a click/de-click switch for the aperture ring. With the clicks engaged, you get feedback with every 1/3 stop adjustment to aperture setting. It's handy when you're looking through the viewfinder and concentrating on your subject, rather than looking at the settings display.

The two function buttons are positioned on the left of the lens barrel and fall under the thumb naturally when shooting. I found myself using the minimum focus feature quite often, particularly when out and about. Once you start using it, you find yourself reaching for it more often.

The speedy customisation of the Fn2 button is also helpful if you're waiting for a subject to appear. It means you can get

Sharpness is excellent for pictorial photography, too
Sony A7R IV, 20sec at f/5.6, ISO 100

ready quickly and reduce the amount of hunting. The lens retains your custom focus distance if you turn the camera off and on again, but removing the battery or unmounting the lens resets it. That's arguably a mixed blessing and something to be aware of if you're relying on it for a specific setup.

> 'Background blur looks smooth and natural, and out-of-focus highlights are generally clean'

Autofocus

Autofocusing with the Kase 85mm F1.4 Auto Focus lens is generally pretty quick and decisive. It works well with the Eye Detection AF on Sony cameras and manages to lock on accurately even in relatively low light. The STM motor is also quiet enough for video use, and I didn't pick up any distracting motor noise while shooting.

That said, it's not the fastest lens I've tested when it comes to tracking moving subjects. For example, when I tried grabbing a few candid shots of a fast-moving group on the street, the Viltrox 85mm f/1.4 edged ahead in terms of speed and accuracy. But for portraits, headshots or studio work, which is likely this lens's main application, I find the Kase's autofocus to be entirely fit for purpose.

There's also significant focus breathing which means the lens appears to zoom as the focus is shifted from the closest point to infinity. That may not be a problem for most stills portraiture, but it could be an issue for video as a subject moves towards or away from the camera.

Image quality

The Kase 85mm F1.4 Auto Focus lens puts in a very respectable performance with regards to image quality, especially considering its price. It's already sharp in the centre at f/1.4, and it sharpens up nicely by f/4. The very best results come between f/5.6 and f/8, where sharpness is excellent from corner to corner.

There's some expected sharpness fall-off towards the corners at f/1.4, but it's not distracting in most real shooting situations and quickly improves as you stop down. Vignetting is visible at the wider aperture settings up to around f/5.6, though it can add a bit of mood to portraits. By f/8 it's gone.

There's a touch of pincushion distortion, which isn't unusual for a lens like this, and it shouldn't pose a problem unless you're super-critical and photographing architecture or something with lots of perfectly straight lines at the edges of the frame. Similarly, chromatic aberration is well controlled – I noticed only minor fringing along the odd high-contrast edge, which disappeared with a quick click in Adobe Camera Raw.

The bokeh is another strength. Background blur looks smooth and natural, and out-of-focus highlights are generally clean. However, you are likely to see highlights with a slightly angular shape, reflecting the form of the aperture blades. And those near the edges of the frame can take on a rugby-ball shape, which is fairly typical and not something I find especially distracting.

Flare is well-controlled thanks to the deep lens hood, but without the hood, you may see more dramatic rainbow artefacts and hotspots when sunlight skuds across the front element. This makes the ability to use Kase magnetic filters with the hood all the more attractive. AP

Verdict

The Kase 85mm F1.4 Auto Focus lens surprised me. Not just because of the image quality – which is very good indeed – but also because of the little practical touches that make it nice to use day-to-day. The magnetic filter ring system is a genuinely useful addition, particularly if you often work with ND or polarising filters. I'd love to see more lens makers adopting something similar.

The autofocus is suitably quiet and accurate for portraits, and while it may not be the fastest option for action or street photography, it's more than good enough for its target audience. And the weight saving compared to some rivals is very welcome when you're working hand-held for any length of time.

It's not without some minor quirks, though. The aperture ring could do with a lock to prevent accidental shifts, and some may like to see the focus memory retained after a lens change.

For £639, the Kase 85mm F1.4 offers excellent value for money, particularly if you're looking for a portrait-friendly lens with modern features, good optics and a clever filter system. It might not have the brand recognition of the bigger names, but it certainly holds its own in terms of performance. In some ways, the Viltrox AF 85mm F1.4 Pro FE has the edge, but on the other hand, the two function buttons on the Kase lens are very handy.

Data file

Price £639
Filter diameter 72mm
Lens elements 13
Groups 10
Diaphragm blades 13
Aperture f/1.4-16
Min focus 0.7m
Length 99mm
Diameter 82mm
Weight 580g
Lens mount Sony E, Nikon Z, Fujifilm X
Included accessories Magnetic front cap, rear cap, hood, case

Amateur Photographer Testbench Recommended
★★★★½

Tenba BYOB 10

Andy Westlake investigates an insert that turns any shoulder bag into a camera bag

● £38 ● uk.tenba.com

The Tenba BYOB 10 is a simple protective case for camera kit that's designed to be used inside another bag. Measuring 27x20x11cm externally, it will hold a camera body with 2-4 lenses and accessories. So if you have a favourite messenger-style bag that you'd like to use for carrying your camera, this could be ideal.

Design-wise, the BYOB is essentially a well-padded rectangular box, with a zipped opening at the top. A plastic-covered pocket inside the lid provides space for small accessories such as memory cards, while flat front and back pockets will hold tickets, a notebook, or charger cables. Stretchy mesh pockets at either end are perfect for sunglasses, a mini tripod, or maybe even a small water bottle, depending on what you've got inside.

Tenba includes a pair of main dividers that can either section off the full height of the bag, or fold over to accommodate a camera body with lens attached. But there are also three small sub-dividers that further segment the bottom half of the bag. This is a minor stroke of genius, as it allows you to make the best possible use of space, while keeping all your kit separate and protected.

As a result, I'm constantly surprised at just how much I can fit into this bag. For example, it'll hold my Fujifilm X-T5 with 16-80mm F4 attached, plus 10-24mm F4, 70-300mm F4-5.6, and 27mm F2.8 lenses, a Godox iT30Pro mini flashgun, and a couple of spare batteries. That's all I need for a travel kit.

Alternatively, it'll hold the Sony A7R V with 24-105mm F4 on board, plus 50mm f/1.4 and 90mm f/2.8 Macro primes. However, it's not quite tall enough for a full-frame telezoom such as a 70-200mm f/2.8 or 100-400mm. So the next size up might be a better bet for full-frame users.

While this bag definitely works best as an insert, you can, at a pinch, also use it on its own via the supplied clip-on shoulder strap. Tenba has used water-repellent nylon for the outer fabric, so it should shrug off light showers easily enough. But I wouldn't be especially confident in its ability to withstand a downpour. It won't win any awards in the style stakes, either, if that matters to you.

Verdict

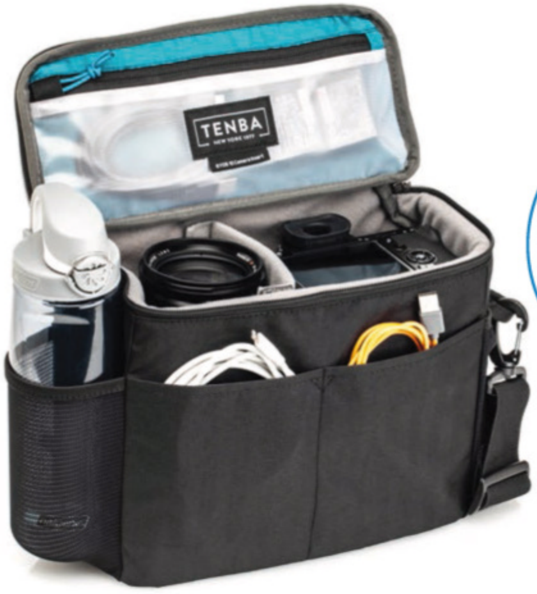
If you'd like to carry around your camera kit using an everyday shoulder bag, the Tenba BYOB 10 is a great way of doing it. It's well made, nicely protective, and will hold a surprising amount of kit. It's very affordable, too.

ALL PRICES ARE APPROXIMATE STREET PRICES

Handle
There's a top grab handle which is useful for getting the BYOB out of your main bag.

Amateur Photographer Testbench GOLD ★★★★★

Strap
You can carry the BYOB directly via the supplied, detachable shoulder strap.



Dividers
No fewer than five adjustable dividers enable you to make the best use of space.

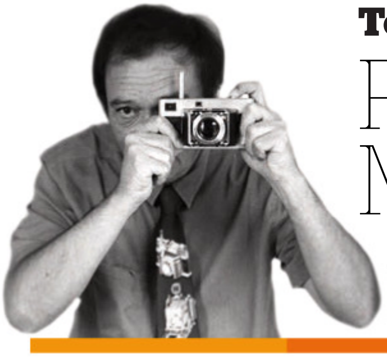
Pockets
There are flat pockets on the front and back, plus stretchy mesh pockets at each end.

At a glance

- Holds a camera and 2-4 lenses
- 27x20x11cm external
- 25x19x10cm internal
- Weighs 360g
- Available in black or blue

THE BYOB RANGE

Tenba's BYOB ('Bring Your Own Bag') inserts come in a range of sizes and two distinctly different styles. The BYOB 10 is the second largest of those designed for shoulder bags, alongside the 7, 9 and 13. There are also three designed for backpacks; the 9 Slim, 9 DSLR (right), and 10 DSLR. All come in blue or black, priced from £28-£42.



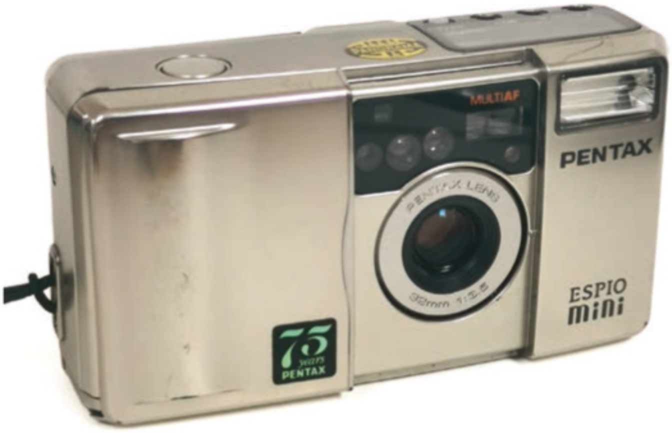
Tony Kemplen on the...

Pentax Espio Mini

A pocketable 35mm compact with a fixed 32mm lens, found in a charity shop

Pentax produced a number of 35mm compact zoom cameras under the Espio name. The series kicked off in 1991 with the Espio 70, and gradually the specifications and size increased, culminating in some alarmingly ambitious zoom ranges. These were pretty much unusable at their longest focal length owing to the very small apertures, which in turn demanded a slow shutter speed, not amenable to hand-held shots. At the height of this hubris came the Espio 200, which the schoolboy in me can't help sniggering at, as the lens slowly but surely emerges from the body to its absurd 200mm maximum.

Not all the Espios had such comedy potential though, and the Espio Mini is a much more manageable and pocketable. It's the only one in the range not to feature a zoom, instead going for a high quality fixed 32mm lens. Outwardly the camera has a shiny metallic finish, but when you pick it up it soon becomes apparent that the construction is predominantly plastic. I found mine in a charity shop a few years ago, and I paid what I considered at the time to be a somewhat high price of £6.99. But then this was Harrogate, and in a posh spa town you can expect the charity shops to charge top dollar. Today you'd have to pay upwards of £50 to get your hands on one.

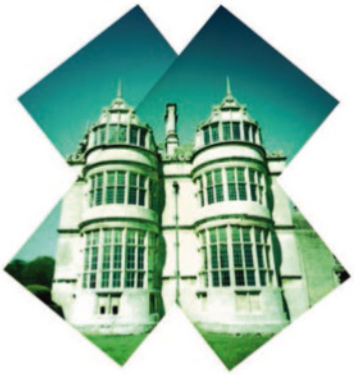


While the Espio Mini looks smart, it's mostly made of plastic

The Espio Mini is sometimes likened to the Olympus mju-II, and it does seem to have more in common with the Olympus than with the rest of the Pentax Espios. Like the mju-II, it uses a sliding front panel to switch the camera on and off and to protect the lens when not in use. By contrast, the rest of the Espios have an on/off switch which opens small protective covers and activates the zoom lens. It's a bit of a puzzle to me why Pentax chose to use the name Espio at all with this one, as it's so unlike the rest of the series.

A minor irritation for me is that the built in electronic flash is switched on by default. I much prefer to use available light over flash, and the Espio's shutter will stay open for 30 seconds if needs be, but you have to remember to turn off the flash manually if you want long exposures. In common with many compacts from the era, it offers a panoramic mode, which in effect is a mask at the film plane and in the viewfinder. This is to allow the option to have panoramic prints measuring 4x12in made. The idea proved quite popular, with dedicated photo albums and picture frames available to suit the format.

I used this panoramic setting to take two photos of Kirby Hall in Northamptonshire, which I then combined in Photoshop Elements to make this cross-shaped composite. The strange colours are due to using long-expired slide film, cross processed in C41 chemicals, a popular technique which yields contrasty images with somewhat acid hues.



A composite of two panoramic prints using cross–processed film

See more of Tony's photos on **Instagram @tonykemplen** or at **flickr.com/tony_kemplen**

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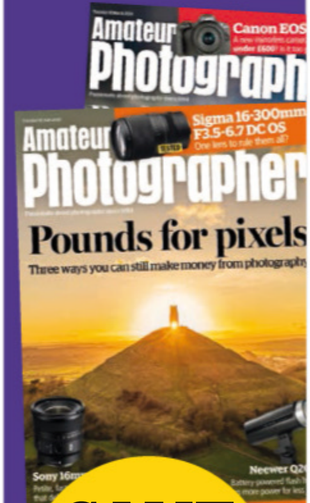

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LETTER OF THE WEEK

Documenting dementia's impact

Pages of Memory, your article on dementia (AP 7 Oct), spoke of people living with the illness. But as a carer for my late wife I too lived with the illness, for over eight years. During this time, I took hundreds of pics of my beloved wife, not knowing whether each one would be the last. She loved my photos but despite her mental fragility she was adamant that I never show the pictures outside of the family. With the fantastic invention that is the camera I was able to record the last few years of my wife's life. They weren't particularly dignified – especially towards the end of her life in 2022 – But, as with any bereavement, you realise that if you'd taken a million pics of the deceased, there still wouldn't be enough.

Adam Johnson

Pages of memory

The Photobook Project from AP 7 Oct

Sorry to hear your story, Adam, but it's great you took so many photos of your late wife. When you imagine life without photography, you realise what a precious tool the camera is.

LETTER OF THE WEEK WINS A SAMSUNG 256GB PRO PLUS MICRO SDXC CARD. NOTE: PRIZE APPLIES TO UK RESIDENTS ONLY

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He's ON1

As a former Adobe User, Joshua Waller's online article about Adobe's Current Woes, and Adobe's 'Pain Points' rang true for me. I loved using Lightroom, but the catalogue kept crashing. At the time Adobe's help team was unhelpful. So, urgently needing a reliable raw processor, I gambled and jumped ship to ON1 software.

To me the difference between the two companies is stark. ON1 does have subscription plan/s, but the majority of ON1 users dug their heels in and chose the subscription free option. So, ON1 can't just sit back and count the subscription earnings. Maybe that's why ON1 seems to be genuinely interested in its customers' needs. Yet again I find myself buying ON1's Photo Raw 2026, which launched on 13 October. It offers new capabilities that I genuinely want, and it appears that the customer's needs are still driving the development of ON1's products. On my PC the software is powerful, fast, and rock-solid stable. Also, I no longer have to worry about any of the Adobe 'pain points', that were so eloquently described by Joshua. So, I'm not boycotting Adobe, but having jumped ship, I am now getting more out of my photographic hobby.

David Price

That's good to hear, David. Adobe would argue that it offers Photoshop Elements for people who don't want to pay a subscription, and that £12 a month for Lightroom, for example, is good value when you consider what the software can do. Adobe's challenge, however, is that a lot of competitors have also raised their game, and don't expect you to pay a monthly subscription.

Happy with Hassy

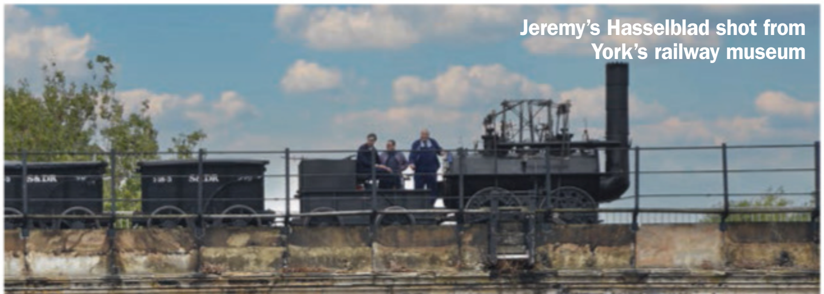
Last month I attended the 200th anniversary of rail and the 50th anniversary of the Railway Museum, York.

I left my Nikon gear in the car and decided to shoot the whole event on my Hasselblad H5D 40 along with the 50mm lens and my Metz 45 CL-4 Digital.

Contrary to common belief you don't need more than one camera and one lens for most events, and while there were occasions where I did think 300mm would have helped, I was more than happy with any crops.

A good Hasselblad can be bought with a lens for way less than one of today 'professional' bodies.

Jeremy Rundle


Jeremy's Hasselblad shot from York's railway museum

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THIS WEEK WE ASKED...

What's your favourite feature on your camera?

Ben Burchell
The sensor. Kinda important for capturing an image. Followed by the lens. Those are my favourite features.

Paul Dance
The shutter button, the most important thing on the camera. All I need is the triangle: iso and speed selector together with the selected f stop and focusing ring, then I can take photographs. Too many gadgets these days making things easier for anyone to take reasonable photos. One day they will compose the shot for you and you won't – photographer's AI will do it for you.

Lu Young
Comically high-resolution sensor. 61MP makes all things possible.

Alan Arnold
Canon RF lens control ring which I use for exposure compensation.

Judy Hancock Holland
Built in focus stacking.

Gill Prince
A huge range of customisable buttons and dials (LUMIX G9) – including a function lever that enables me to turn bracketing on and off in a second.

JoiningUnrelatedDots @Mareeswj
IBIS/optical zoom.

Mark Cann
Physical dials on my Fuji X-T5, so no digging around in sub menus.

Oddy Barber
Focus stacking in-camera, love using it for macro subjects.

Mhairi Chambers
Subject detection, great for shooting motorsports at Knockhill, or birds in flight.

Andy Markwell
The built-in graduated filters on my OM3, works brilliantly and fun to use.

Harri Rae
For me it's the lack of advanced technology. I shoot with a 5D 12.8MP and a 150-500mm sigma lens. If I get the shot I have timed everything correctly with 3fps and not spraying at 30fps and picking the best shot. Oh and I only have one usable focus point and not 200+ with fancy tracking.

Peter Knowles
The photographer! Useless without it!

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180mm F4 R 3cam	E+	£249
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500mm F8 Telyt R	E++	£649
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11mm F4 Blackstone - Irix	E++	£379
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12-24mm F4 ATX PRO SD - Tokina	E++	£149
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75mm F2.5 M Black 6bit	E++	£849
90mm F2 Apo M Black	Exc	£1,249
90mm F2 Apo M Black 6bit - 11884	E+	£1,199
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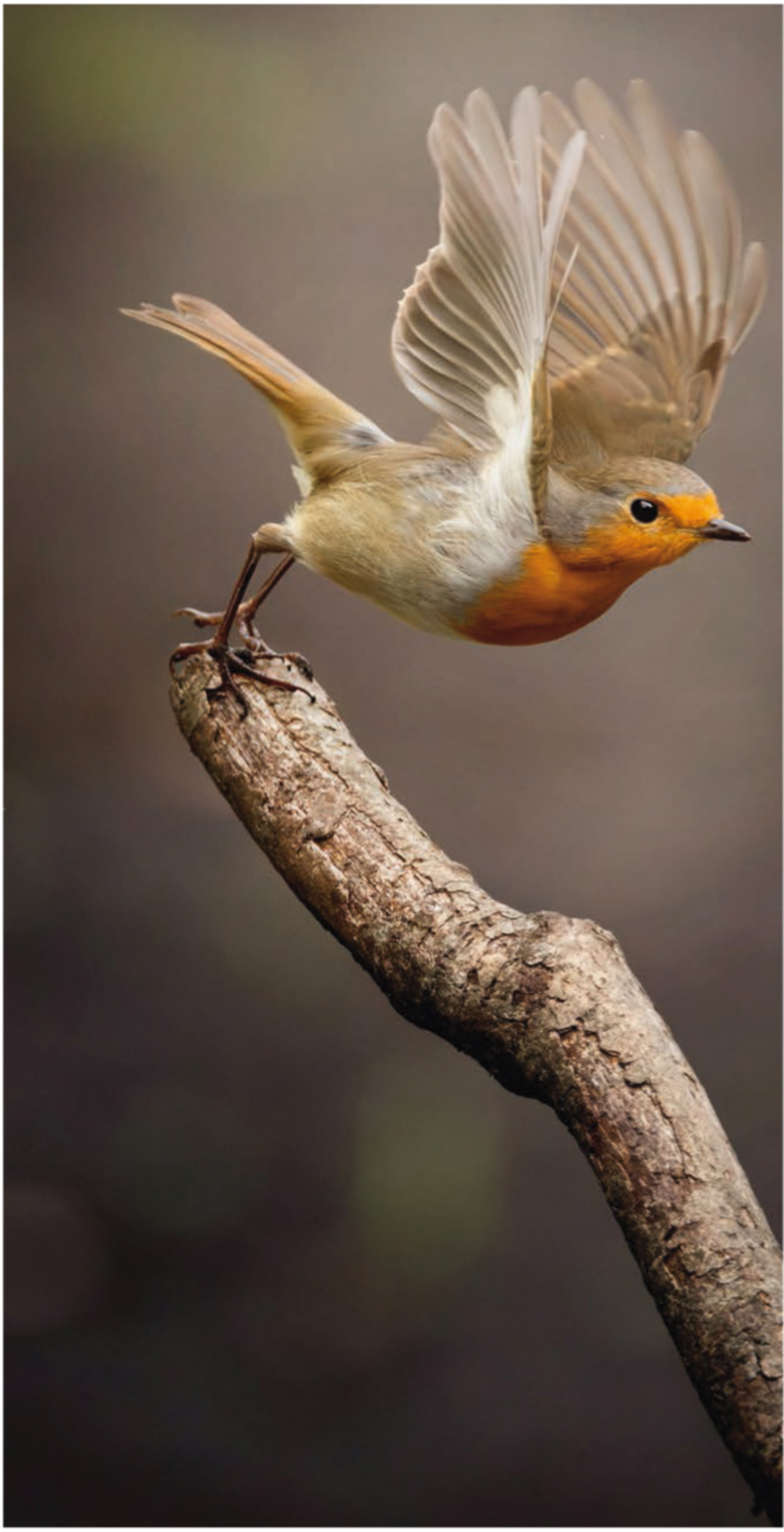
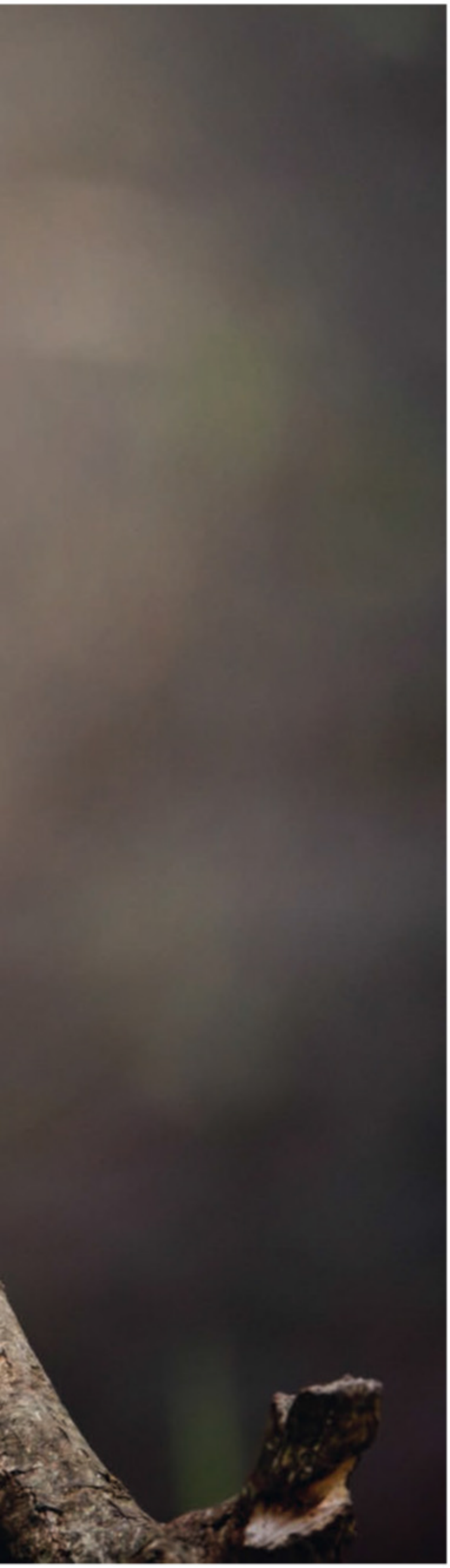
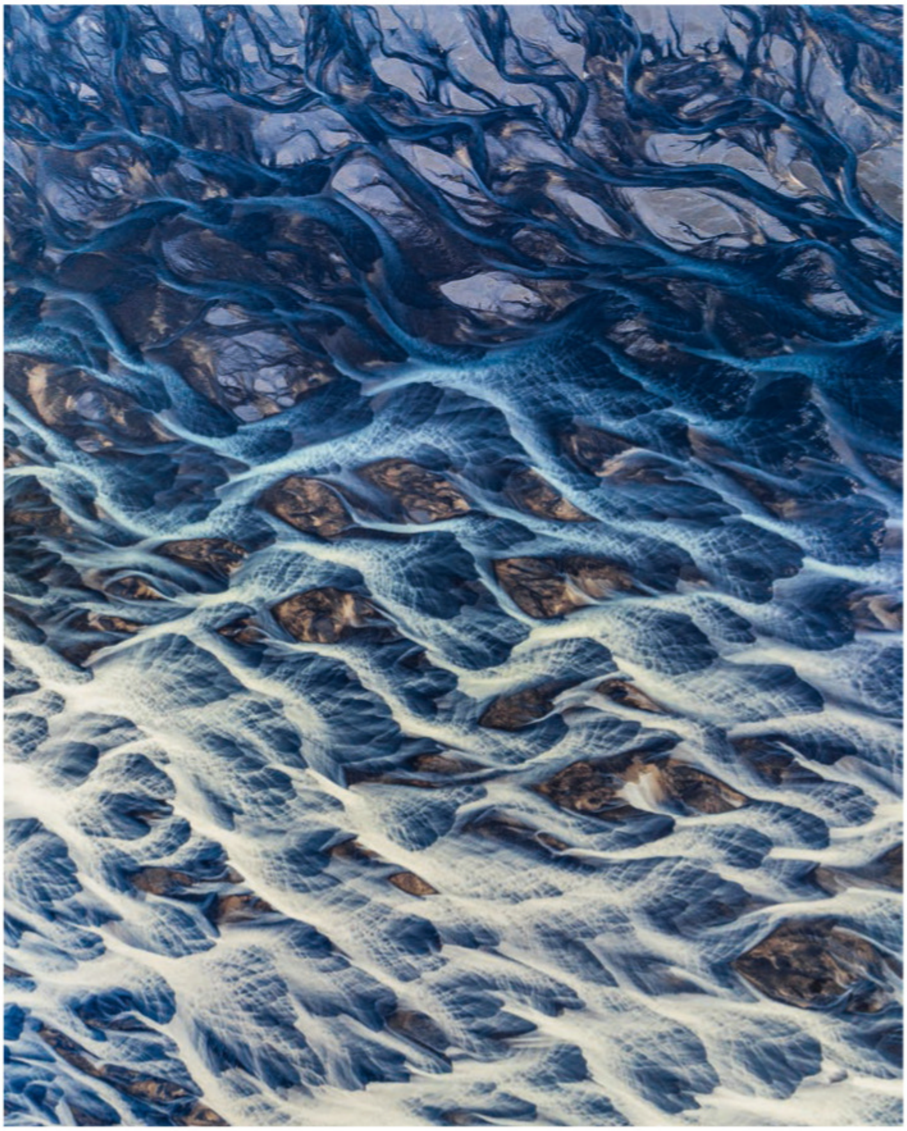


And off he goes
by Lesley Martin

Canon EOS R5 Mark II, Canon RF100-500 L, 1/4000sec at f/7.1, ISO 12800

'Robins are such feisty and territorial little birds, this one was on guard for most of the day. He kept me entertained seeing off another adult and two juveniles. They were all so fast, I only had a couple of seconds to try and get a shot and this was my favourite of the day.'
Instagram: @le5leymartin





Colliding
by Sebastian Wohlfeil

DJI Mavic 3 Pro, 1/240sec at f/6.3, ISO 100

'This photo shows the confluence of two of Iceland's largest braided rivers. Capturing them required patience, careful planning, and perfectly calm weather to fly the drone and reach the confluence. Through my drone photography, I aim to reveal abstract natural patterns and transform landscapes into artworks.'
Instagram: @droneartravel

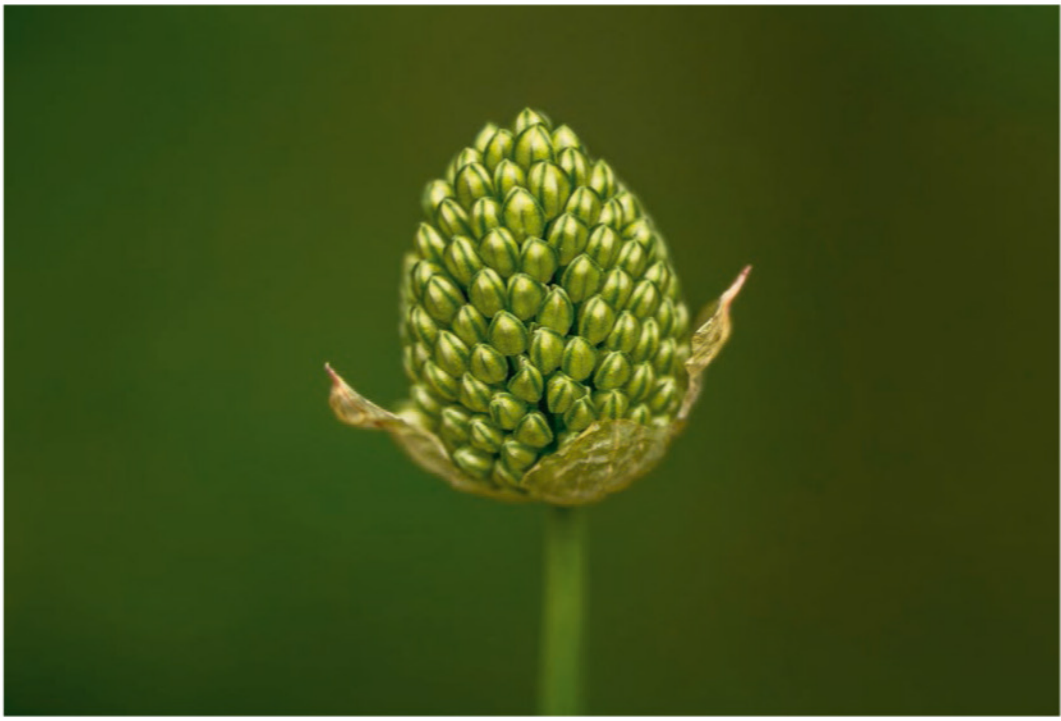
It's good to share

Jewels of the Garden by Bex Cawthorne

Sony A7 IV, Sony 70-200mm f2.8, 1/1000sec at f/2.8, 200mm

'Alliums are loved for their tall stems and bold purple blooms, but their beauty starts even earlier. Before they flower, the buds form tight clusters that look like tiny green jewels, catching the evening light. Elegant and eye-catching, they bring charm to the garden at every stage of growth.'

Instagram: @lilbexphotography



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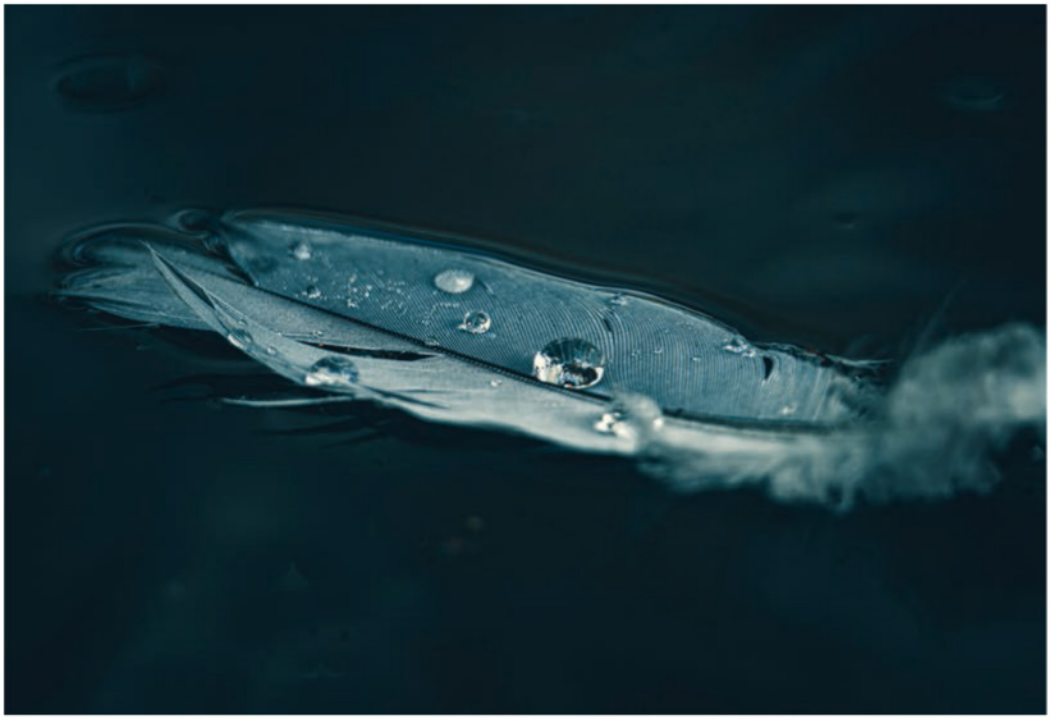

Silent Drift by Martin Baker

Canon EOS R5, 1/160sec at f/8, ISO 1000

'I was out with my son at a lake, trying to capture birds with my telephoto lens. My son spotted the feather. It floated through the shadows, so I had to cranked the ISO to catch it. Slow shutter, low light – but it turned out beautifully.'

Instagram: @martinbaker_photography

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- **Add mood and atmosphere**
- **Secrets of top film shooters**
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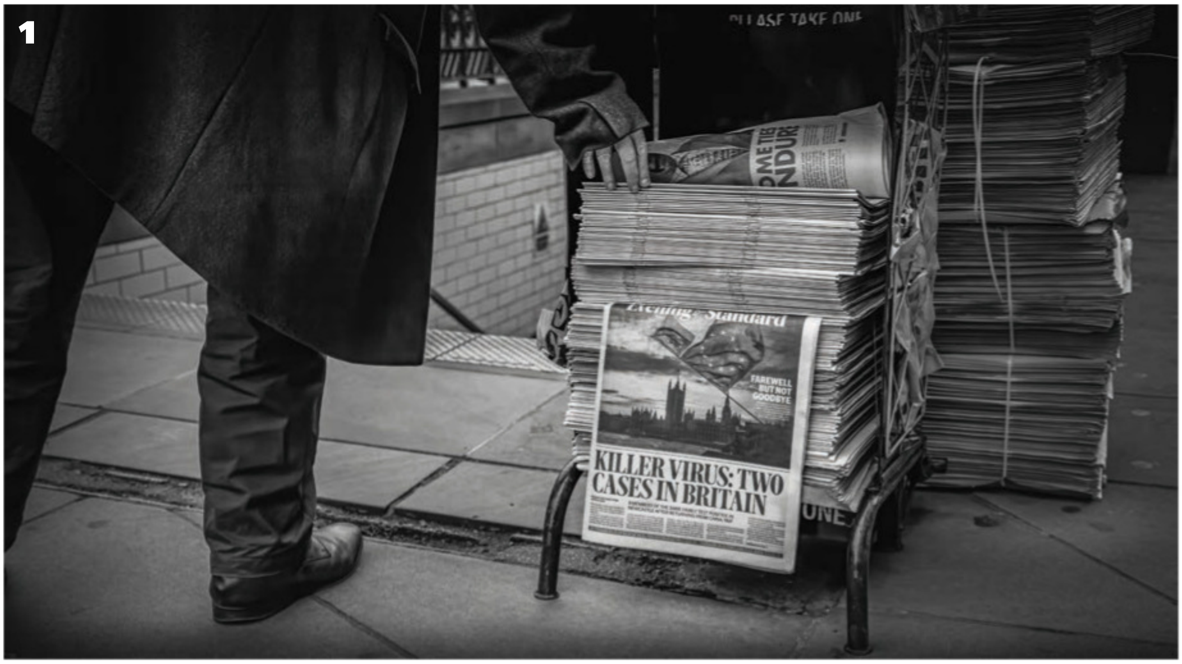
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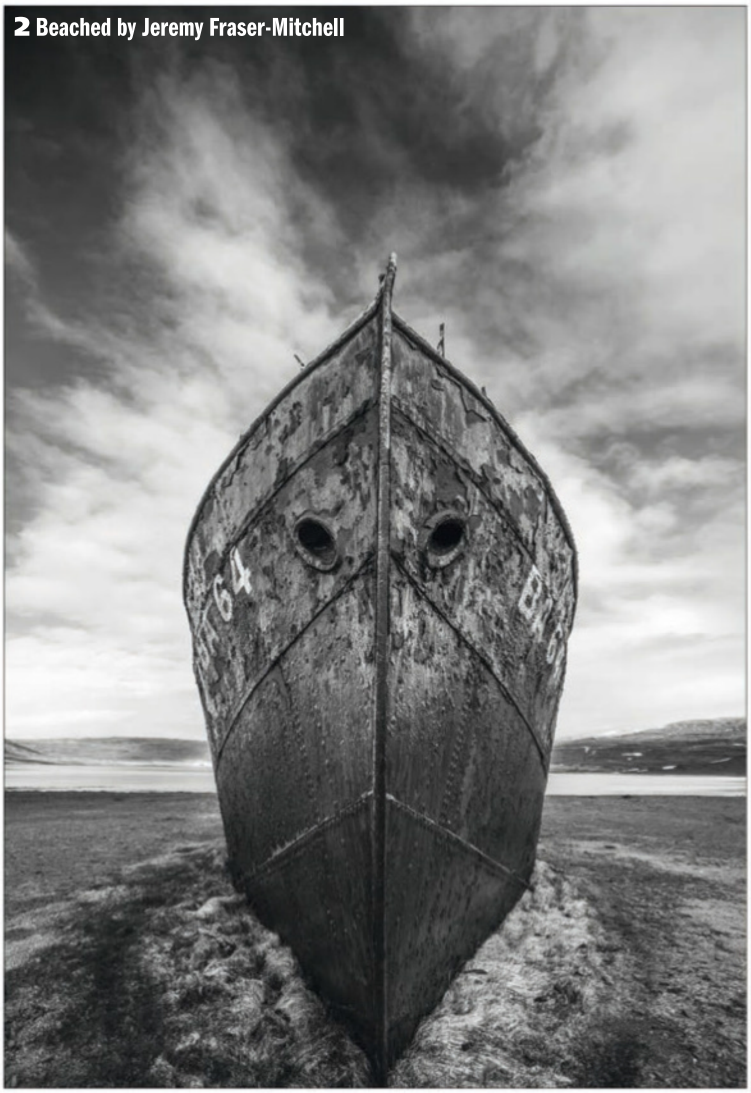
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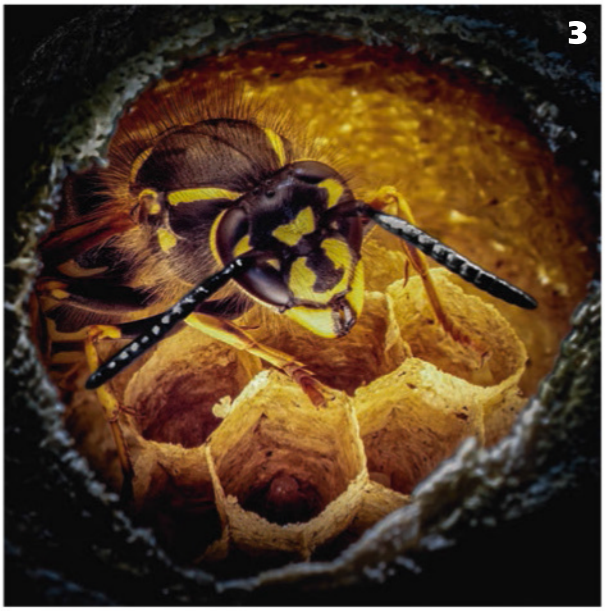
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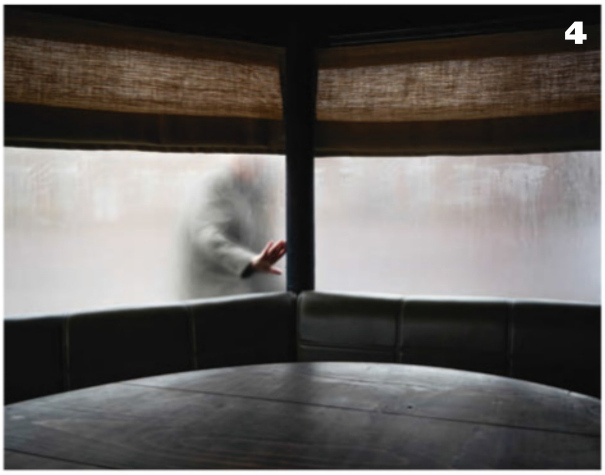
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Join the Club

Harpenden Photographic Society is an enthusiastic club that does community outreach work

When was the club founded?
1936. We're very excited for our 90th anniversary next year.

What does your club offer to new members?
We offer a warm and friendly welcome to new members of any skill level. We've recently introduced a 'buddy' system, so all new members are paired up with one of the more experienced members of the club, usually chosen based on similar genre interest or camera brand, to help answer any queries they might have, introduce them to our special interest groups and help them with the competition entries, etc. This allows us to on-board new members very quickly and ensure they get the most out of their membership. We also enjoy a monthly social coffee morning where we can meet and chat outside of the club environment. All members are encouraged to participate in our four Special Interest Groups. These popular sub-groups focus on outdoor (landscape and wildlife), street, macro and exhibitions, and offer their own schedule of activities on top of the main programme.

We hold an annual exhibition each April in Harpenden, where all members are able to have a full panel to exhibit their images, and we always encourage new members to join in and enter. This year's exhibition was our most successful in over a decade, with enormous interest from the public and over 200 prints on display.

To celebrate our 90th anniversary, we're creating a gorgeous hardback photo book showcasing the history of the club, our connection to the local community and a portfolio of all our members' work. Every member, including new members joining our new season this year, will be able to have two of their images included. The special 90th anniversary commemorative book will printed and given free to all members early next year as part of our celebration of this historic milestone.

Describe a typical club meeting

We meet on the first and third Tuesday of each month, and depending on the programme, this will either be in the Harpenden Trust Hall in person or via Zoom. For all our in-hall meetings, we offer free refreshments at the break including tea, coffee and biscuits. We meet 15 minutes before the meeting starts to chat while we set up, and have a 15-20 minute break in the middle of the evening to socialise. The programme typically comprises guest speaker presentations alongside competition nights.

Three meetings each season are members' evenings, where we have practical photography sessions. These evenings are designed to achieve a balance of learning, practising and sharing tips and techniques, as well as socialising, in a very relaxed manner.

Do you invite guest speakers?

One of the highlights of our club is the regular opportunity to hear from guest speakers. Typically we will have around eight presentations per season. Thanks to Zoom, we have been able to greatly expand the range and location of speakers. One of this year's highlights was having New York-based photographer Phil Penman speak to us via Zoom about his New York Street Diaries project. Other recent speakers have included street photographers such Nick Turpin and Damien Demolder, rock music photographer Danny Clifford, and plenty of landscape or wildlife photographers, such as Alex Nail, Paul Gallagher and James Rushforth, which are popular genres within the club. The majority of our speaker presentations are via Zoom, which has the benefit of allowing speakers from almost anywhere in the world.

Do members compete in regional or national competitions?

We actively participate in numerous external competitions as a club, and a number of inter-club challenges too. We recently won the Les Spitz Wildlife inter-club competition for the second year, which was a lovely way to finish our season. Numerous members have distinctions from the RPS, including two members with FRPS, and a few enter various salons around the UK, including the BPEs (British Photographic Exhibitions).

How many members do you have?

We currently have 80 members.

Are any trips or outings planned?

Our active outdoor group runs a number of trips each year around the regions, and occasionally overseas. This year a small number of members visited the Lofoten Islands in Norway and last year, Iceland. More typical group trips for outdoor group members would be to Snettisham, Bempton, Welney or similar places of interest. Over recent years our street group has visited various parts of London (including a night shoot), as well as Cambridge, Oxford and a number of themed events around the country.

As part of our community outreach, volunteers from the society photograph the town's two main events each year, the summer carnival and the

6 Red Kite by John Roughan

11

13

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7 **Sir Alf Ramsey Dahlia by Brian Cooke**

8 **Squirrel Alert by Charmian Allwright**

9 **In Motion by Terry Day**

10 **Time for a Drink by Ali Asplin**

11 **Mist in the Mountains by Malcolm Jenkins**

12 **Light and Shade by David Whitbread**

13 **Walking Home by Paul Johnson**

14 **Girls with Balloons by Tim Tate**

Christmas lights switch-on, which is a brilliant way for get out and about to try street/documentary-style photography. Our town council kindly donates a contribution to the club in return for the being able to use the images for their publicity.

As a club we also organise the annual Art on the Common event, which takes place over a weekend during the summer, where around 70 artists help to raise money for Cancer Research UK. Club members volunteer to help ensure the smooth running of the event, and also manage the HPS stand, which is one of the key ways that we recruit new members.

Do you have any funny stories about the club?

Comments made by visiting judges are probably the cause of most of the funniest anecdotes, but it would be bad form to give specific examples, out of respect for the time and expertise that they give up freely to attend club competitions.

What are the club's goals for the future?

We want to continue to grow and inspire more people in our community to recognise the benefits of photography as a hobby. As part of our goal to broaden our membership profile, we are actively aiming to appeal to a younger and more female demographic to help balance the more usual camera club profile, which helps keep the club feeling fresh and dynamic. We'll continue to work closely with the local community, documenting the big local events and aim to raise even more money for charity through Art on the Common, which grows in popularity every year.

We are actively adjusting our programme also – to have more in-person speakers as we recognise that not everyone enjoys watching Zoom presentations. We have gone from having roughly 50:50 mix of in-person to Zoom last year, to around 80% in-person meetings for the upcoming season.

Club essentials

Harpenden Photographic Society

Harpenden Trust Centre,
90 Southdown Road,
Harpenden, AL5 1PS

Meets: First and third Tuesday of each month from September to June. 8pm to 10pm.

Membership: £58 single; £106 couples; £26 students/junior

Contact: harpendenphotographicsociety@gmail.com

Website: harpendenphotographicsociety.co.uk

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SCAN ME

Buying Guide

110
cameras listed & rated

Our comprehensive listing of key camera specifications

Cameras

Cameras come in three types: DSLRs with optical viewfinders, mirrorless models with electronic viewing, and compact cameras with non-interchangeable lenses

Controls

Entry-level cameras tend to have simple, easy-to-understand controls, while more expensive models add lots of buttons and dials to give quick access to settings.

Viewfinder

The biggest difference between DSLRs and mirrorless cameras is that the latter use electronic, rather than optical viewfinders. Some advanced compact cameras also have built-in electronic viewfinders to complement their rear LCD screens.

Compact cameras

These range from small, pocketable models to large bridge-type cameras with long zoom lenses and SLR-style designs. In this guide, we're only including those with relatively large sensors for high image quality, raw format recording and manual controls.

Nikon
D780
OLYMPUS
OM-D
SONY

Handgrip

DSLRs traditionally have relatively large handgrips, while many mirrorless models have much smaller grips to keep the size down. However, some can accept accessory grips to improve handling with larger lenses.

Lens mount

Each camera brand uses its own lens mount, and mirrorless cameras use different lenses to DSLRs even from the same brand. However, mirrorless models can often use DSLR lenses via a mount adapter.

ALMOST all serious photographers prefer to use cameras with interchangeable lenses, as this gives the greatest degree of creative flexibility. At one time, this meant digital single-lens-reflex (DSLR) cameras, but these have now been joined by mirrorless cameras that use electronic viewfinders. The latest models are true alternatives to DSLRs, offering the same image quality and creative options. Camera manufacturers offer a range of options, from simple, relatively inexpensive beginner-friendly designs, to sophisticated professional models. In the middle of the range you'll find enthusiast cameras with more-advanced control layouts. Meanwhile the term 'compact' refers to cameras with built-in lenses, regardless of their size. Many offer excellent image quality and full manual control.

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Mirrorless cameras

NAME & MODEL	RRP	SCORE	SUMMARY	SENSOR SIZE	RESOLUTION (MP)	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	AF POINTS	BURST MODE (FPS)	VIEWFINDER	BUILT-IN WI-FI	FLASH	SCREEN SIZE (IN)	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT (G)
										SHOOTING					SCREEN				DIMENSIONS			
Canon EOS R1	£6999	4.5★	High-speed sports and action camera built for professional photographers	FF	24.1	Canon RF	409,600	6000	·	1053	40	·	·		3.2	·	·	1330	157.6	149.5	87.3	1115
Canon EOS RP	£1400	4★	Compact and affordable but over-simplified full-frame camera	FF	26.2	Canon RF	102,400	3840	·	4779	5	·	·		3	·	·	250	132.5	85	70	485
Canon EOS R3	£5880	5★	High-speed, pro-spec flagship model that's packed full of clever technology	FF	24.1	Canon RF	204,800	6000	·	4779	30	·	·		3.2	·	·	860	150	142.6	87.2	1015
Canon EOS R5	£4200	4.5★	Remarkable 45MP powerhouse capable of internal 8K video recording	FF	45	Canon RF	102,400	8192	·	5940	12	·	·		3.2	·	·	320	135.8	97.5	88	738
Canon EOS R5 Mark II	£4499	5★	Pro-spec all-rounder offers 45MP shooting at 30fps and 8K 60p video	FF	43	Canon RF	102,400	8192	·	1053	30	·	·		3.2	·	·	630	138.5	101.2	93.5	746
Canon EOS R6 Mark II	£2780	5★	Updated model gains 24MP sensor and AI subject-recognition AF	FF	24.2	Canon RF	204,800	3840	·	4897	12	·	·		3	·	·	450	138.4	98.4	88.4	670
Canon EOS R7	£1350	4.5★	Fast APS-C RF-mount model with sophisticated autofocus from the EOS R3	APS-C	32.5	Canon RF	51,200	3840	·	651	15	·	·		3	·	·	770	132	90.4	91.7	530
Canon EOS R8	£1700	4.5★	Lightweight full-frame camera that offers great image quality and autofocus	FF	24.2	Canon RF	204,800	3840	·	4897	6	·	·		3	·	·	220	132.5	86.1	70	461
Canon EOS R10	£900	4★	Compact, lightweight yet highly specified RF-mount APS-C mirrorless model	APS-C	24.2	Canon RF	51,200	3840	·	651	15	·	·	·	3	·	·	430	122.5	87.8	83.4	429
Canon EOS R50	£790	4★	Small entry-level APS-C model with subject detection autofocus	APS-C	24.2	Canon RF	51,200	3840	·	651	12	·	·	·	3	·	·	310	116.3	85.5	68.8	375
Canon EOS R50 V	£729		Compact video-focused model based on the R50, but with no viewfinder	APS-C	24.2	Canon RF	51,200	3840	·	651	12		·	·	3	·	·	480	119.3	73.7	45.2	370
Canon EOS R100	£670	3★	Entry-level APS-C model that's designed to be a simple family camera	APS-C	24.2	Canon RF	25,600	3840	·	143	6.5	·	·	·	3			340	116.3	85.5	68.8	356
Fujifilm X-E5	£1299	5★	Attractive flat-bodied rangefinder-style model designed for enthusiasts	APS-C	40.2	Fujifilm X	51,200	6240	·	425	8	·	·		3	·	·	400	124.9	72.9	39.1	445
Fujifilm X-H2	£1899	5★	High-resolution pro flagship model with same design as X-H2S	APS-C	40.2	Fujifilm X	51,200	7680	·	425	15	·	·		3	·	·	540	136.3	92.9	84.6	660
Fujifilm X-H2S	£2499	5★	Extremely impressive pro-spec high-speed flagship model	APS-C	26.1	Fujifilm X	51,200	6240	·	425	40	·	·		3	·	·	580	136.3	92.9	84.6	660
Fujifilm X-M5	£799	4.5★	Compact, affordable hybrid model with no viewfinder or in-body stabilisation	APS-C	26.1	Fujifilm X	51,200	6240	·	425	20		·		3	·	·	330	111.9	66.6	38	355
Fujifilm X-S20	£1249	5★	Excellent 26MP still/video hybrid camera that includes 6.2K video recording	APS-C	26.1	Fujifilm X	51,200	6240	·	425	20	·	·	·	3	·	·	750	127.7	85.1	65.4	491
NEW Fujifilm X-T30 III	£829		Updated compact DSLR-style model with improved autofocus and film dial	APS-C	26.1	Fujifilm X	51,200	6340	·	425	20	·	·	·	3	·	·	425	118.4	82.8	46.8	378
Fujifilm X-T50	£1299	5★	Small 40MP model with in-body stabilisation and film simulation dial	APS-C	40.2	Fujifilm X	51,200	6240	·	425	9	·	·	·	3	·	·	390	123.8	84	48.8	438
Fujifilm X-T5	£1699	5★	Retro-styled enthusiast model with 40MP sensor and subject-detection AF	APS-C	40.2	Fujifilm X	51,200	6240	·	425	15	·	·		3	·	·	580	129.5	91	63.8	557
Leica SL3	£5920	4.5★	High-end full-frame model gains phase detection AF and tilting screen	FF	60.1	L-mount	100,000	8192	·	315	15	·	·		3.2	·	·	260	141.2	108	84.6	854
Leica SL3-S	£4500	4★	More videocentric version of SL3 with 24MP sensor and 6K recording	FF	24.6	L-mount	200,000	5952	·	779	30	·	·		3.2	·	·	315	141.2	108	82.7	852
Nikon Z5	£1719	4★	Simplified version of the Z6, comes with compact 24-50mm f/4-6.3 zoom	FF	24.3	Nikon Z	102,400	3840	·	273	4.5	·	·		3.2	·	·	470	134	100.5	69.5	675
Nikon Z5II	£1599	5★	Impressively highly specified entry-level model at a very attractive price	FF	24.5	Nikon Z	204,800	3840	·	273	14	·	·		3.2	·	·	380	134	100.5	72	700
Nikon Z6II	£1999	4.5★	Capable full-frame all-rounder but looking dated in 2025	FF	24.5	Nikon Z	204,800	3840	·	273	14	·	·		3.2	·	·	410	134	100.5	69.5	705
Nikon Z6III	£2699	5★	Mid-range full-frame model boasts partially-stacked sensor for high speed	FF	24.5	Nikon Z	204,800	5376	·	273	20	·	·		3.2	·	·	380	138.5	101.5	74	760
Nikon Z7II	£2999	4.5★	Gains dual card slots, faster shooting, 4K 60p video and vertical grip option	FF	45.7	Nikon Z	102,400	3840	·	493	10	·	·		3.2	·	·	420	134	100.5	69.5	705
Nikon Z8	£3999	5★	Sensational all-rounder with all the Z 9's features in a smaller body	FF	45.7	Nikon Z	102,400	7680	·	493	20	·	·		3.2	·	·	340	144	118.5	83	910
Nikon Z9	£5299	5★	Stunning high-speed, high-resolution flagship with pro build and connectivity	FF	45.7	Nikon Z	102,400	7680	·	493	20	·	·		3.2	·	·	700	149	149.5	90.5	1340
Nikon Zf	£2299	4.5★	Lovely retro-styled full-frame mirrorless with all the latest technology	FF	24.5	Nikon Z	204,800	3840	·	273	14	·	·		3.2	·	·	380	144	103	49	710
Nikon Z30	£699	4★	Designed for vloggers, with articulated screen but no viewfinder	DX	20.9	Nikon Z	204,800	3840	·	209	11		·		3	·	·	330	128	73.5	59.5	405
Nikon Z50	£849	5★	Well-specified APS-C mirrorless model boasts excellent handling	DX	20.9	Nikon Z	204,800	3840	·	209	11	·	·	·	3.2	·	·	320	126.5	93.5	60	450
Nikon Z50II	£849	4.5★	Updated APS-C model gains improved autofocus and brighter viewfinder	DX	20.9	Nikon Z	204,800	3840	·	209	15	·	·	·	3.2	·	·	250	127	96.8	66.5	550
Nikon Zfc	£899	4★	Lovely-looking retro-styled model with fully articulated touchscreen	DX	20.9	Nikon Z	204,800	3840	·	209	11	·	·		3	·	·	300	134.5	93.5	43.5	445
Olympus OM-D E-M10 IV	£699	4.5★	Compact, lightweight, enjoyable to use and takes great-looking pictures	4/3	20.2	Mic4/3	25,600	3840		121	15	·	·	·	3	·	·	360	121.7	84.4	49	383
OM System OM-1 Mark II	£2200	5★	Updated with larger buffer, improved AF, and extra computational features	4/3	20.4	Mic4/3	102,400	4096	·	1053	120	·	·		3	·	·	520	134.8	91.6	72.7	599
OM System OM-3	£1700	5★	Combines gorgeous retro design with most of the OM-1 Mark II's features	4/3	20.4	Mic4/3	102,400	4096	·	1053	120	·	·		3	·	·	590	139.3	89.9	45.8	496
OM System OM-5	£1199	5★	Small, lightweight and weather-sealed camera gives great output	4/3	20.4	Mic4/3	25,600	4096	·	121	10	·	·		3	·	·	310	125.3	85.2	49.7	414
OM System OM-5 Mark II	£1099	4.5★	Updated OM-5 gains USB-C charging port and some minor refinements	4/3	20.4	Mic4/3	25,600	4096	·	121	10	·	·		3	·	·	310	125.3	85.2	52.0	418

ALL PRICES ARE RRPS, STREET PRICES MAY VARY

Mirrorless cameras

NAME & MODEL	RRP	SCORE	SUMMARY	SENSOR SIZE	RESOLUTION (MP)	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	AF POINTS	BURST MODE (FPS)	VIEWFINDER	BUILT-IN WI-FI	FLASH	SCREEN SIZE (IN)	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT (G)
										SHOOTING					SCREEN				DIMENSIONS			
Panasonic Lumix G9II	£1699	5★	High-end Micro Four Thirds model with phase-detection autofocus	4/3	25.2	Mic4/3	25,600	5760	·	779	14	·	·		3	·	·	390	134.3	102.3	90.1	658
Panasonic Lumix G97	£699	4★	Well-priced Micro Four Thirds camera is a minor update to the G90 from 2019	4/3	20.3	Mic4/3	25,600	3840	·	49	9	·	·	·	3	·	·	300	130.4	93.5	77.4	530
Panasonic Lumix G100	£590	4★	Small SLR-shaped camera specifically designed for vloggers	4/3	20.3	Mic4/3	25,600	3840	·	49	10	·	·	·	3	·	·	270	115.6	82.5	54.2	345
Panasonic Lumix GH5 II	£1499	4.5★	Video-focused high-end model with in-body stabilisation and 4K video	4/3	20.2	Mic4/3	25,600	4096	·	225	12	·	·		3	·	·	410	138.5	98.1	87.4	727
Panasonic Lumix GH6	£1999	5★	Impressive high-end video model with new 25MP sensor and 5.7K recording	4/3	25.2	Mic4/3	25,600	5728	·		14	·	·		3	·	·	330	138.4	100.3	99.6	823
Panasonic Lumix GH7	£1999	5★	Video-centric camera with phase-detect autofocus and internal ProRes RAW	4/3	25.2	Mic4/3	25,600	5760	·		15	·	·		3	·	·	330	138.4	100.3	99.6	805
Panasonic Lumix S1II	£2899		Pro model with 24MP stacked-CMOS sensor for high-speed stills and video	FF	24.1	L-mount	204,800	5952	·		70	·	·		3	·	·	360	134.3	102.3	91.8	800
Panasonic Lumix S1IIE	£2299	4.5★	'Essentials' version of the S1II with a conventional sensor but slower speeds	FF	24.2	L-mount	204,800	5952	·		30	·	·		3	·	·	380	134.3	102.3	91.8	795
Panasonic Lumix S1R II	£2999	5★	High-end stills-video hybrid camera, with phase-detect AF and 8K recording	FF	44.3	L-mount	102,400	8128	·		40	·	·		3	·	·	350	134.3	102.3	91.8	795
Panasonic Lumix S5D	£1000		Affordable compact-bodied, enthusiast-focused hybrid camera	FF	24.2	L-mount	204,800	4096	·	225	7	·	·		3	·	·	450	132.6	97.1	81.9	714
Panasonic Lumix S5II	£2000	4.5★	Compact model with phase detect autofocus and unlimited video recording	FF	24.2	L-mount	204,800	5952	·	779	9	·	·		3	·	·	370	134.3	102.3	90.1	740
Panasonic Lumix S5IIX	£2300	5★	Video-specialist version of the S5II boasts higher-quality recording options	FF	24.2	L-mount	204,800	5952	·	779	9	·	·		3	·	·	370	134.3	102.3	90.1	740
Panasonic Lumix S9	£1499		Small, rangefinder-styled full-frame camera designed for vlogging	FF	24.2	L-mount	204,800	5952	·	779	30		·		3	·	·	470	126	70.8	46.7	486
Sigma BF	£1969	4★	Stunningly designed, relatively compact model for photographers	FF	24.6	L-mount	102,400	6016			8				3.2		·	260	130.1	72.8	36.8	446
Sigma fp	£1999	4★	Smallest full-frame mirrorless, but compromised features and handling	FF	24.6	L-mount	102,400	3840	·	49	18				3.2		·	280	112.6	69.9	45.3	422
Sigma fp L	£1999	4★	High-resolution version of the fp with 61MP full-frame sensor	FF	61.0	L-mount	102,400	3840	·	49	10				3.2		·	240	112.6	69.9	45.3	427
Sony Alpha 6100	£830		Entry-level APS-C model with Sony's latest AF technology and 4K video	APS-C	24.2	Sony E	51,200	3840	·	425	11	·	·	·	3	·	·	380	120	66.9	59.4	396
Sony Alpha 6400	£1000	4★	Extraordinary new autofocus system, but in an outdated body design	APS-C	24.2	Sony E	102,400	3840	·	425	11	·	·	·	3	·	·	360	120	66.9	49.9	403
Sony Alpha 6600	£1450	4★	In-body stabilistion and impressive autofocus, but frustrating body design	APS-C	24.2	Sony E	102,400	3840	·	425	11	·	·		3	·	·	720	120	66.9	59	503
Sony Alpha 6700	£1450	4.5★	Boasts a 26MP sensor in a much-improved body compared to the A6600	APS-C	26	Sony E	102,400	3840	·	759	11	·	·		3	·	·	570	122	69	75.1	493
Sony Alpha 1	£6500	5★	High-end model with a remarkable combination of resolution and speed	FF	50.1	Sony E	102,400	7680	·	759	30	·	·		3	·	·	530	128.9	96.9	80.8	737
Sony Alpha 1 II	£6300	5★	High resolution, high-speed professional flagship model	FF	50.1	Sony E	102,400	7680	·	759	30	·	·		3.2	·	·	520	136.1	96.9	82.9	743
Sony Alpha 7 III	£1999	5★	Fine camera with 10fps shooting and 4K video recording	FF	24.2	Sony E	204,800	3840	·	693	10	·	·		3	·	·	610	126.9	95.6	73.7	650
Sony Alpha 7 IV	£2400	5★	Excellent all-rounder with 33MP sensor and fully articulated screen	FF	33.0	Sony E	204,800	3840	·	759	10	·	·		3	·	·	610	131	96.4	79.8	658
Sony Alpha 7C	£1900	3.5★	Compact full-frame design let down by poor handling and tiny EVF	FF	24.2	Sony E	204,800	3840	·	693	10	·	·		3	·	·	680	124	71.1	59.7	509
Sony Alpha 7C II	£2100	4★	Much-improved compact model, but still compromised in certain respects	FF	33.0	Sony E	204,800	3840	·	759	10	·	·		3	·	·	530	124	71.1	63.4	525
Sony Alpha 7CR	£3200	4★	High-resolution twin of the A7C II, with a 60MP sensor	FF	61.0	Sony E	102,400	3840	·	693	8	·	·		3	·	·	490	124	71.1	63.4	525
Sony Alpha 7R IV	£3500	5★	Superb high-resolution, full-frame mirrorless with 61MP sensor	FF	61.0	Sony E	102,400	3840	·	567	10	·	·		3	·	·	670	128.9	96.4	77.5	665
Sony Alpha 7R V	£4000	5★	61MP model gains subject detection, 8K video and 4-way articulated screen	FF	61.0	Sony E	102,400	7680	·	693	10	·	·		3.2	·	·	530	131.3	96.9	82.4	723
Sony Alpha 7S III	£3800	4.5★	Huge update gains fully articulated screen and new touch interface	FF	12.1	Sony E	409,600	3840	·	759	10	·	·		3	·	·	600	128.9	96.9	80.8	600
Sony Alpha 9 II	£4800		A9 gains professional connectivity options and an improved body design	FF	24.2	Sony E	204,800	3840	·	693	20	·	·		3	·	·	500	128.9	96.4	77.5	678
Sony Alpha A9 III	£6100	4.5★	World's first global shutter brings breathtaking speed – but at a price	FF	24.6	Sony E	51,200	3840	·	759	120	·	·		3.2	·	·	400	136.1	96.9	82.9	702
Sony ZV-E1	£2350	4★	Small full-frame vlogging camera, with articulated screen but no viewfinder	FF	12.1	Sony E	204,800	3840	·	759	10		·		3	·	·	570	121	71.9	54.3	483
Sony ZV-E10	£680	4★	Designed for vlogging, with high-end microphone and fully articulated screen	APS-C	24.2	Sony E	51,200	3840	·	425	11		·		3	·	·	440	113	64.2	44.7	343
Sony ZV-E10 II	£925	4★	Second-generation vlog camera with 26MP sensor and 4K 60p video recording	APS-C	26.0	Sony E	102,400	3840	·	759			·		3	·	·	610	114.5	67.5	54.2	377

DSLR cameras

				SENSOR SIZE	RESOLUTION (MP)	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	AF POINTS	BURST MODE (FPS)	VF COVERAGE (%)	BUILT-IN WI-FI	FLASH	SCREEN SIZE (IN)	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT (G)
NAME & MODEL	RRP	SCORE	SUMMARY							SHOOTING					SCREEN				DIMENSIONS			
Canon EOS 2000D	£469	3★	Minor update to EOS 1300D gains 24.1MP sensor	APS-C	24.1	Canon EF	12,800	1080		9	3	95	·	·	3			500	129	101.3	77.6	475
Canon EOS 250D	£530	4★	Very compact entry-level DSLR with fully articulated screen and 4K video	APS-C	24.1	Canon EF	51,200	3840	·	9	5	95	·	·	3	·	·	1070	122.4	92.6	69.8	449
Canon EOS 5D Mark IV	£3599	4.5★	Hugely accomplished workhorse model, but pricey	FF	30.4	Canon EF	102,400	3840	·	61	7 7	100	·		3.2		·	900	151	116	76	890
Canon EOS-1D X Mark III	£6499		Super-fast pro model for sports and action photographers	FF	20.1	Canon EF	819,200	5496	·	191	16	100	·		3.2		·	2,850	158	167.6	82.6	1440
Nikon D780	£2199	5★	Superb all-rounder blends the best of DSLR and mirrorless technology	FX	24.5	Nikon F	204,800	3840	·	51	7	100	·		3.2	·	·	2,060	143.5	115.5	76	840
Nikon D850	£3499	5★	High speed and superb image quality make this the best DSLR yet	FX	45.7	Nikon F	102,400	3840	·	153	7	100	·		3.2	·	·	1,840	146	124	78.5	1005
Nikon D6	£6299		Latest pro-level high-speed sports camera boasts high-tech AF system	FX	20.8	Nikon F	3,280,000	3840	·	105	14	100	·		3.2		·	3,580	160	163	92	1450
Pentax KF	£849		Solid spec including fully articulated screen and in-body stabilisation	APS-C	24.2	Pentax K	102,400	1080		11	6	100	·	·	3	·		460	125.5	93	74	684
Pentax K-3 III	£1899	4★	Highly specified but pricey APS-C DSLR that boasts a large viewfinder	APS-C	25.7	Pentax K	1,600,000	3840	·	101	12	100	·		3.2		·	800	134.5	103.5	73.5	820
Pentax K-3 III Monochrome	£2249	4★	Specialist version of the K-3 III that only shoots in black & white	APS-C	25.7	Pentax K	1,600,000	3840	·	101	12	100	·		3.2		·	800	134.5	103.5	73.5	820
Pentax K-1 II	£1799	4.5★	Well-featured full-frame DSLR that's excellent value for money	FF	36	Pentax K	819,200	1080	·	33	4.4	100	·		3.2	·		670	136.5	110	85.5	1010

ALL PRICES ARE RRPS, STREET PRICES MAY VARY

We've tried our hardest to ensure that the information in this guide is as complete and accurate as possible. However, some errors will inevitably have crept in along the way: if you spot one, please let us know by emailing ap.ed@kelsey.co.uk. Unfortunately we don't have space to list every single product on the market, so we don't include the most expensive speciality items. **Before making a purchase we advise you to check prices, along with any crucial specifications or requirements, with either a reputable retailer or the manufacturer's website.**

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Compact cameras

NAME & MODEL	RRP	SCORE	SUMMARY	SENSOR SIZE	RESOLUTION (MP)	LENS RANGE (MM EQUIV)	MAX ISO	VIDEO	MIC INPUT	BURST MODE (FPS)	VIEWFINDER	BUILT-IN WI-FI	FLASH	SCREEN SIZE (IN)	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT (G)
										SHOOTING				SCREEN				DIMENSIONS			
Canon G7 X Mark III	£699	4★	Lovely pocket camera that includes 4K video and YouTube live streaming	1in	20.1	24-100	25,600	3840	·	30		·	·	3in	·	·	265	105.5	60.9	41.4	304
Canon V1	£959	4★	Video-focused with ultra-wide zoom, but also interesting for photographers	1.4in	22.3	16-50	51,200	3840	·	15		·		3in	·	·	400	118.3	68.0	52.5	426
Canon V10	£429	3.5★	Unusual camera designed for vlogging, but has some significant limitations	1in	15.2	19	12,800	3840	·	na		·		2in	·	·	290	63.8	90.0	34.3	211
Fujifilm GFX100RF	£4699	4.5★	Surprisingly portable 102MP medium-format compact with 28mm equiv lens	MF	102	28	102,400	4096	·	6	·	·		3.2in	·	·	820	133.5	90.4	76.5	735
Fujifilm X half	£699	4★	Small JPEG-only camera that recreates experience of shooting half-frame film	1in	17.7	32	12,800	2160		na	·	·	·	2.4in		·	880	105.8	64.3	45.8	240
Fujifilm X100VI	£1599	5★	Superb classically styled camera gains 40MP sensor and image stabilisation	APS-C	40.2	35	51,200	6240	·	20	·	·	·	3in	·	·	450	128	74.8	55.3	521
Leica D-Lux 8	£1450	4.5★	Attractive design with Four Thirds sensor and 24-75mm equiv f/1.7-2.8 zoom	4/3	17	24-70	25,00	3840		11	·	·	·	3in		·	TBC	130	69	34	397
Leica Q2 Monochrom	£4995	5★	Variant of the Q2 with a modified sensor that only shoots in black & white	FF	47.3	28	100,000	4096		20	·	·		3in		·	350	130	80	91.9	734
Leica Q3	£5300	5★	Lovely top-end compact with 60MP full-frame sensor and 28mm f/1.7 lens	FF	60.3	28	100,000	8192		15	·	·		3in	·	·	350	130	80.3	92.6	743
Leica Q3 43	£5900	5★	Premium compact with 60MP full-frame sensor and 43mm f/2 lens	FF	60.3	43	100,000	8192		15	·	·		3in	·	·	350	130	80.3	97.6	772
Panasonic FZ1000 II	£700	4★	Updates FZ1000 with higher-resolution, touch-sensitive screen	1in	20.1	25-400	25,600	3840	·	12	·	·	·	3in	·	·	440	136.2	97.2	131.5	810
Panasonic FZ2000	£600	4.5★	Sophisticated bridge camera with strong focus on 4K video	1in	20.1	24-480	25,600	3840	·	12	·	·	·	3in	·	·	350	137.6	101.9	134.7	966
Ricoh GR III	£799	4★	Slimline, lightweight advanced compact with in-body image stabilisation	APS-C	24.2	28	102,400	1920		4		·		3in		·	200	109.4	61.9	33.2	257
Ricoh GR III HDF	£1049	4★	Variant of the GR III with switchable Highlight Diffusion Filter	APS-C	24.2	28	102,400	1920		4		·		3in		·	200	109.4	61.9	33.2	257
Ricoh GR IIIx	£899	4★	Variant of the GR III with new 40mm-equivalent f/2.8 lens	APS-C	24.2	40	102,400	1920		4		·		3in		·	200	109.4	61.9	35.2	262
Ricoh GR IIIx HDF	£1099	4★	Variant of the GR IIIx with switchable Highlight Diffusion Filter	APS-C	24.2	40	102,400	1920		4		·		3in		·	200	109.4	61.9	35.2	262
Ricoh GR IV	£1199	4.5★	Pocket-sized advanced compact gains updated lens and control layout	APS-C	25.7	28	204800	1920		4		·		3in		·	250	109.4	61.1	32.7	262
Sony RX1R III	£4199		Small-bodied full-frame camera with 35mm f/2 lens	FF	61	35	102,400	3840	·	5	·	·		3in		·	300	113.3	67.9	87.5	498
Sony RX10 IV	£1800	5★	Update to RX10 III with vastly improved shooting speed and autofocus	1in	20.1	24-600	12,800	3840	·	24	·	·	·	3in	·	·	400	132.5	94	144	1095
Sony RX100 VII	£1200	4.5★	Gains Sony's latest AI-based autofocus tech, including real-time eye AF	1in	20.1	24-200	12,800	3840	·	20	·	·	·	3in	·	·	260	101.6	58.1	42.8	302
Sony ZV-1	£700	4★	Designed for vloggers, with high-spec mic and fully articulated screen	1in	20.1	25-70	12,800	3840	·	24		·		3in	·	·	260	105.5	60	43.5	294
Sony ZV-1 Mark II	£870	4.5★	Updated vlog camera gains ultra-wideangle zoom and touchscreen interface	1in	20.1	18-50	12,800	3840	·	24		·		3in	·	·	290	105.5	60	46.7	292
Sony ZV-1F	£550		Simplified version of the ZV-1 with fixed 20mm equivalent prime lens	1in	20.1	20	12,800	3840	·	16		·		3in	·	·	360	105.5	60	46.4	256

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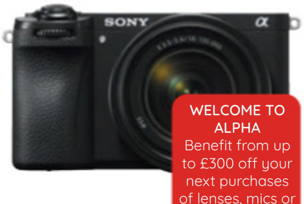

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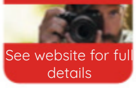

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908220	Canon 50mm f1.8 STM EF	£89
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907542	Canon EOS 100D DSLR Camera & 18-135mm IS	£329
908237	Canon EOS 2000D DSLR Camera & 18-55mm	£349
908375	Canon EOS 250D DSLR Camera & 18-55mm IS	£499
908123	Canon EOS 4000D DSLR Camera & 18-55mm	£299
908409	Canon EOS 550D DSLR Camera & 18-55mm	£199
908338	Canon EOS 5D Mark III DSLR Camera Body	£499
908135	Canon EOS 600D DSLR Camera & 18-55mm	£299
908349	Canon EOS 6D DSLR Camera Body	£329
906001	Canon EOS 750D DSLR Camera & 18-55mm	£379
908307	Canon EOS 7D Mark II DSLR Camera Body	£499
908303	Canon EOS 800D DSLR Camera & 18-55mm IS	£399
907531	Canon EOS 90D DSLR Camera & 18-55mm	£899
908419	Canon EOS R10 Mirrorless Camera & 18-45mm	£849
907960	Canon EOS R100 Mirrorless Camera & 18-45mm	£449
908059	Canon EOS R5 Mirrorless Camera Body	£2,249
900445	Canon EOS R50 Mirrorless Camera Body	£599
908143	Canon EOS R6 Mark II Mirrorless Camera Body	£1,849
908390	Canon EOS R7 Mirrorless Camera & 18-150mm	£1,499
908213	Canon EOS RP Mirrorless Camera Body	£579
908216	Canon RF 24-105mm f4 L IS USM	£999
908393	Canon RF 24-105mm f4-7.1 IS STM	£299
908173	Canon RF 24-240mm f4-6.3 IS USM	£719
908394	Canon RF 35mm f1.8 Macro IS STM	£379
907555	Canon RF 70-200mm f4L IS USM	£1,199
908114	Canon RF 85mm f2 Macro IS STM	£479
908277	Canon RF-S 10-18mm f4.5-6.3 IS STM	£259
908392	Canon RF-S 55-210mm f5-7.1 IS STM	£339

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907773	FFujifilm 14mm f2.8 R XF	£299
907984	Fujifilm 18-55mm f2.8-4 R LM OIS XF	£299
908107	Fujifilm 23mm f2 R WR XF	£269
906946	Fujifilm 35mm f1.4 R XF	£349
905706	Fujifilm 35mm f2 R WR XF	£269
907325	Fujifilm 50mm f2 R WR XF	£299
908423	Fujifilm X-S20 & 15-45mm Creator Kit	£999
908352	Fujifilm X-T3 Mirrorless Camera Body	£549
907982	Fujifilm X-T4 Mirrorless Camera Body	£799

Used Nikon

908131	Nikon 10-20mm f4.5-5.6G AF-P DX VR NIKKOR	£189
907809	Nikon 10.5mm f2.8G ED DX Fisheye	£249
907577	Nikon 105mm f1.4E ED AF-S NIKKOR	£1,109
907703	Nikon 105mm f2.8G IF-ED AF-S VR Micro-Nikkor	£399
907787	Nikon 12-24mm f4G IF-ED AF-S DX Nikkor	£179
908098	Nikon 135mm f2D AF DNikkor	£549
907330	Nikon 17-55mm f2.8G ED AF-S DX	£249
907815	Nikon 18-105mm f3.5-5.6G ED AF-S DX VR	£129
908378	Nikon 18-135mm f3.5-5.6G ED AFS DX	£99
908280	Nikon 18-140mm f3.5-5.6G ED AF-S DX VR	£149
908066	Nikon 18-200mm f3.5-5.6G ED AF-S VR II DX	£199
907908	Nikon 18-300mm f3.5-5.6G ED DX AFS VR	£399
907549	Nikon 24mm f1.8G ED AF-S NIKKOR	£349
907566	Nikon 28-300mm f3.5-5.6G ED AFS VR	£449
906967	Nikon 300mm f4E PF AF-S NIKKOR ED VR	£799
908065	Nikon 35mm f1.8G AF-S DX NIKKOR	£99
908072	Nikon 35mm f1.8G ED AF-S NIKKOR	£299
907286	Nikon 500mm f5.6E PF ED AF-S NIKKOR VR	£2,159
907570	Nikon 50mm f1.4G AF-S	£149
907788	Nikon 70-200mm f2.8G ED AFS VR II	£599
908090	Nikon 80-400mm f4.5-5.6D ED VR Zoom	£449
908291	Nikon D3100 DSLR Camera & 18-55mm VR	£199
908164	Nikon D3300 DSLR Camera & 18-55mm VR	£299
908312	Nikon D3400 DSLR Camera & 18-55mm VR	£269
906609	Nikon D3500 DSLR Camera & 18-55mm	£499
906714	Nikon D600 DSLR Camera Body	£299
907289	Nikon D7200 DSLR Camera Body	£439
907550	Nikon D750 DSLR Camera Body	£599
908182	Nikon D7500 DSLR Camera Body	£549
906992	Nikon D810 DSLR Camera Body	£649
908088	Nikon D850 DSLR Camera Body	£1,299
904957	Nikon Z 14-30mm f4 S	£799
907849	Nikon Z 20mm f1.8 S	£749
906437	Nikon Z 24-200mm f4-6.3 VR	£599
908121	Nikon Z 24-70mm f2.8 S Nikkor	£1,699
908060	Nikon Z 2x Teleconverter	£419
906417	Nikon Z 35mm f1.8 S	£649
908119	Nikon Z 70-200mm f2.8 S VR	£1,699
900412	Nikon Z 85mm f1.8 S	£649
907885	Nikon Z50 Mirrorless Camera & 16-50mm	£599
908222	Nikon Z6 Mirrorless Camera Body	£659
908118	Nikon Z9 Mirrorless Camera Body	£3,499

Used Olympus

908157	Olympus 40-150mm f2.8 ED PRO	£829
908287	Olympus 45mm f1.8 M. Zuiko	£179
908036	Olympus 60mm f2.8 ED Macro M. Zuiko	£299
908366	Olympus 75-300mm f4.8-6.7 ED II M. Zuiko	£315
908430	Olympus 9mm f8 Fisheye BCL M. Zuiko	£59
908337	Olympus OM-D E-M1 Mark II Camera Body	£399
908256	Olympus OM-D E-M10 Mark II & 14-42mm	£349

Used Panasonic

908289	Panasonic 20mm f1.7G II Lens	£249
908370	Panasonic 25mm f1.4 DG Leica Summilux Asph. II	£399
908364	Panasonic 25mm f1.7 ASPH.	£99
908367	Panasonic 30mm f2.8 MEGA OIS MACRO	£199
907650	Panasonic 35-100mm f2.8 X VARIO POWER OIS II	£739
908096	Panasonic 45-200mm f4-5.6 Mega OIS Vario	£149
908254	Panasonic 50-200mm f2.8-4 Leica DG	£1,099
908365	Panasonic 8-18mm f2.8-4.0 ASPH. Leica DG	£549
908373	Panasonic Lumix G9 Mirrorless Camera Body	£399
907784	Panasonic Lumix GH5 Mirrorless Camera Body	£449
907554	Panasonic Lumix S 24-105mm f4 Macro OIS	£759
902963	Panasonic Lumix S9 Camera & 20-60mm	£1,499
908416	Panasonic Lumix TZ100 Compact Camera	£549

Used Sigma

902609	Sigma 14mm f1.8 DG HSM ART (Sony FE)	£749
908304	Sigma 18-35mm f1.8 DC HSM Art (Canon EF-S)	£359
908353	Sigma 18-50mm f2.8 DC DN C (Fujifilm X)	£359
907657	Sigma 20mm f1.4 DG HSM ART (Nikon FX)	£444
907377	Sigma 20mm f2 DG DN Contemporary (Sony FE)	£449
908140	Sigma 24mm f1.4 DG HSM ART (Nikon FX)	£599
908097	Sigma 35mm f1.4 DG HSM Art (Nikon FX)	£349
906420	Sigma 70-200mm f2.8 DG OS HSM Sport (Canon EF)	£899

Used Sony

907109	Sony 100-400mm f4.5-5.6 GM OSS FE	£1,499
907700	Sony 28mm f2 FE	£229
902933	Sony 35mm f1.4 GM FE	£1,099
908302	Sony 35mm f1.4 ZA Distagon T* FE	£549
908429	Sony 50mm f1.8 E OSS	£179
905699	Sony 50mm f2.5 G	£399
908341	Sony 70-200mm f4G OSS FE	£749
903432	Sony 85mm f1.4 GM FE	£899
907249	Sony 85mm f1.8 FE	£299
907518	Sony 85mm f1.8 FE	£399
903606	Sony A6600 Mirrorless Camera Body	£749
908428	Sony A7 III Mirrorless Camera Body	£899
907259	Sony A9 II Mirrorless Camera Body	£2,699
908436	Sony RX100 III Compact Camera	£499
908449	Sony RX100 VI Compact Camera	£799
907842	Sony RX100 VII Compact Camera	£999

Used Tamron

900558	Tamron 10-24mm f3.5-4.5 Di II LD (Nikon DX)	£153
908399	Tamron 20mm f2.8 Di III OSD M 1:2 (Sony FE)	£159
908218	Tamron 28-200mm f2.8-5.6 Di III RXD (Sony FE)	£499
907533	Tamron 70-180mm f2.8 Di III VXD (Sony FE)	£699
907568	Tamron 70-200mm f2.8 Di LD Macro AF (Nikon FX)	£349
908092	Tamron 70-200mm f2.8 Di VC USD G2 (Nikon FX)	£649
908215	Tamron 70-200mm f2.8 Di VC USD (Canon EF)	£399
907515	Tamron 70-300mm f4.5-6.3 DI III RXD (Sony FE)	£359

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OM-D
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R6

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R1 Body £4999

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R5 body	£1699
R6 mkii body box	£1699
R6 body	£999
R7 body	£799
RF 10-20 F4 L IS box	£1899
RF 14-35 F4 L IS USM box	£999
RF 15-35 F2.8 L IS USM box	£1499
RF 24 F1.8 STM macro box	£499
RF 24-70 F2.8 IS USM box	£1899
RF 24-105 F4 L IS	£1099
RF 24-105 F4/7.3 IS STM	£329
RF 35 F1.8 IS macro	£399
RF 50 F1.2 L USM box	£1399
RF 70-200 F2.8 L IS USM box	£1699
RF 70-200 F4 L IS USM	£1299
RF 85 F2 macro box	£499
RF 100-500 F4.5/7.1 L IS USM	£1999
RF 200-800 F6.3/9 IS USM	£1499
RF 600 F11	£599

CANON DSLR USED

7D MKII body	£599
6D MKII body	£699
6D body box	£499
5DsR body	£999
5Ds body	£999
5D MKIV body	£999
5D MKIII body box	£499
80D body box	£599
BG-E21/20/16/14/13/11/9/8 ea	£WEB

CANON M MIRRORLESS USED

M50 MKII + 15-45 box	£449
M50 + 15-45 box	£349
EF-M 11-22 F4/5.6 IS STM	£249
EF-M 15-45 F3.5/6.3 IS STM	£79
EF-M 18-150 F3.5/6.3 IS STM	£349
EF-M 32 F1.4 STM box	£399
EF-M 55-200 F4.5/6.3 IS STM	£249
EF-M adapter	£89

Used Canon

200-400mm F4 IS USM L £5999
300mm F2.8 IS USM LII £3499
400mm F4 DO IS USMII £3699
500mm F4 IS USM LII £5499

CANON AF LENSES USED

8-15 F4 USM	£699
10-18 F4.5/5.6 IS STM EFS	£149
15 F2.8 fisheye	£299
15-85 F3.5/5.6 EFS	£199
16-35 F4 USM IS L box	£499
17-40 F4 L USM	£199
17-55 F2.8 IS USM box EFS	£349
18-135 F3.5/5.6 IS EFS nano	£299
18-200 F3.5/5.6 IS EFS	£249
24 F2.8 EFS	£149
24-70 F2.8 USM LII box	£999
24-70 F4 IS USM L	£599
24-105 F4 IS USM L	£499
28-300 F3.5/5.6 IS USM L box	£599
35 F1.4 USM LII box	£899
45 F2.8 TSE box	£499
50 F1.2 L USM box	£799
50 F1.4 USM box	£249
50 F1.8 STM	£129
60 F2.8 macro EFS	£349
65 F2.8 MP-E macro box	£699
70-300 F4/5.6 IS USM L	£699
70-300 F4/5.6 IS USM II Nano	£499
85 F1.2 USM LII	£699
85 F1.8 USM	£299
100 F2.8 IS USM L macro	£699
100 F2.8 USM macro	£299
100-400 F4.5/5.6 LII box	£1299
135 F2 USM L	£599
180 F3.5 L USM macro	£699
200-400 F4 IS USM L	£5999
300 F2.8 IS USM LII	£3499
400 F4 DO IS II USM	£3699
400 F5.6 USM L	£599
500 F4 IS USM LII	£5499
600 F4 LII IS USM	£2999
1.4x or 2x extender MKIII each	£299

Used Canon

5D MKIV body £999
5Ds body £999
7D MKII body £599

SIGMA CAF USED

4.5 F2.8 DC fisheye box	£499
10-20 F3.5 EX DC HSM	£229
12-24 F4 DG OSM box	£699
12-24 F4.5/5.6 II DG	£349
14-24 F2.8 Art DG HSM box	£699
18-300 F3.5/6.3 DC OS box	£299
35 F1.4 Art	£499
50 F1.4 Art	£499
100-400 F5/6.3 OS HSM	£599
105 F2.8 EX DG HSM OS	£299
150-600 F5/6.3 DG OS sport	£999
150-600 F5/6.3 DG OS contemp	£699
TC1401 1.4x extender	£149

OTHER CAF USED

TAMRON 10-24 F3.5/4.5 DiII	£179
TAMRON 16-300 F3.5/6.3 II VC	£399
TAMRON 18-270 F3.5/6.3 VC	£199
TAMRON 90 F2.8 Di	£199

FLASH/ACCESSORIES USED

ST-E3 box	£149
ST-E2 box	£69
MR14-EXII ringflash box	£399
MR-14 ringflash	£249
270EX	£79
430EXIII	£199
430EX II	£99
580EX	£149
580EXII	£179
600EX RT	£199
600EX RTII box	£349
Angle finder C	£79
RS-80N3 remote	£30
TC80-N3 remote	£79

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Used Nikon

Z8 body £2399
Z7 MKII body £1699
Z5 Body £649

NIKON Z MIRRORLESS USED

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Z8 body box	£2399
Z7 MKII body box	£1699
Z6 MKII body	£1199
Z5 body box	£649
20 F1.8 S box	£799
24 F1.8 S box	£699
24-70 F2.8 S box	£1699
24-70 F4 S	£399
24-120 F4 S	£899
24-200 F4/6.3 VR box	£599
35 F1.8 S box	£599
50 F1.8 S	£449
70-200 F2.8 VR S box	£1499
180-600 F5.6/6.3 VR box	£1499
800 F6.3 VR S box	£4399
TC 1.4x tele converter	£399
FTZ adapter II box	£199
FTZ adapter	£149
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MB-N10 grip (fit Z6/7)	£129

NIKON DSLR USED

D5 body	£1599
D850 body box	£1399/1899
D810 body box	£799
D800 body box	£499
D780 body box	£1399
D750 body box	£599
D500 body box	£999
D600 body	£299
D200 body	£99
D7500 body	£599
D7200 body	£399
D7100 body box	£299
D7000 body	£199
D80 body	£149
D5300 body	£299
MBD-18 (D850) box	£249
MBD-16 (D750)	£99
MBD-15 (D7100/7200)	£99
MBD-12 (D800/810)	£99
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MBD-10 (D300/700)	£69

Used Nikon

300mm F2.8 AFS VRII £2399
500mm F5.6 E PF VR AFS £1699
600mm F4 AFS VR £3499

NIKON AF LENSES USED

10-20 F4.5/5.6 AF-P DX VR	£239
10-24 F3.5/4.5 AFS box	£349
12-24 F4 AFS DX	£199
14-24 F2.8 AFS	£599
16-35 F4 AFS VR box	£399
16-80 F2.8/4 VR DX	£499
16-85 F3.5/5.6 AFS VR	£199
18-35 F3.5/4.5 AFS	£299
18-105 F3.5/5.6 VR DX AFS	£199
18-140 F3.5/5.6 AFS VR	£199
18-200 F3.5/5.6 VR DX MKII	£299
18-200 F3.5/5.6 VR DX	£149
18-300 F3.5/6.3 VR DX	£449
20 F1.8 AFS box	£499
24 F1.4 G AFS Mint box	£799
24 F2.8 AFD box	£249
24-70 F2.8 AFS VR box	£1199
24-70 F2.8 AFS box	£599
24-120 F4 AFS VR	£499
28-300 F3.5/5.6 AFS VR box	£599
35 F1.8 AFS DX	£149
35 F1.8 AFS ED	£299
35 F2.8 AFD	£299
50 F1.4 AFS G box	£249
50 F1.8 AFS box	£99
50 F1.8 AFD	£69
55-200 F4.5/5.6 AFS VR DX box	£99
55-300 F4.5/5.6 AFS DX VR	£229
70-200 F2.8 E FL AFS box	£1399
70-300 F4.5/5.6 E AF P VR	£449
70-300 F4.5/5.6 AFS VR	£299
105 F2 DC	£699
105 F2.8 AFS VR macro	£399
200-500 F5.6 E ED AFS VR box	£999
300 F2.8 AFS VRII	£2399
300 F4 E PF VR box	£899
500 F4 E FL ED VR	£4499
500 F5.6 E PF VR AFS box	£1699
600 F4 AFS VR	£3499
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TC14-EII box	£199
TC17-EII box	£99
TC20-EIII box	£199
TC20-EII	£99

Used Nikon

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D500 body £999
D5 body £1999

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10-20 F3.5 DC	£229
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20 F1.4 DG HSM Art	£499
24-105 F4 DG OS	£499
35 F1.4 Art	£499
50 F1.4 Art	£499
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150 F2.8 EX DG OS HSM box	£399
150-600 F5/6.3 DG OS sport	£999
150-600 F5/6.3 DG OS contem	£699
180 F2.8 OS macro	£499
TC-1401 1.4x extender	£149

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SB-900 box	£149
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MC-30A rem	£79

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FM2N body	£399/599
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35 F2.8 shift early	£299
35-105 F3.5/4.5 AIS	£149
50 F1.4 AIS	£299
55 F2.8 AIS micro	£199
100-300 F5.6 AIS	£199
105 F1.8 AIS	£499
135 F2 AIS	£399
180 F2.8 AIS	£399
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27 F2.8 XF	£349
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50-140 F2.8 WR box	£799
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55-200 F3.5/4.8 R box	£349
56 F1.2 R	£399
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X500 flash	£249
EF-42 flash	£99

FUJI GF DIGITAL USED

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Olympus Used

OM-1 MKII Body

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OM-1 body box	£899
E-M10 MKIII body	£379
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8-25 F4 Pro	£749
9-18 F4/5.6	£349
12-100 F4	£799
14-150 F4/5.6 ED MKII	£349
25 F1.8	£249
30 F3.5 macro box	£199
40-150 F2.8 Pro box	£899
40-150 F4 Pro box	£649
45 F1.2 Pro ED	£599
60 F2.8 macro	£349
75-300 F4.8/6.7 MSCII	£349
100-400 F5/6.3 IS box	£699
HLD-10 grip box	£299

Panasonic Used

9mm F1.7 Leica DG

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12-60 F3.5/5.6	£199
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14-42 F3.5/5.6	£99
14-140 F3.5/5.6	£299
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45-175 F4.5/5.6	£299
45-200 F4.5/5.6 box	£179
60 F2.8 macro	£339
100-300 F4/5.6 MKII	£429

Sony Used

200-600mm F5.6/6.3

£1299

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A7R MKV body	£2499
A7 MKIII body	£999
20 F1.8 G box	£649
24-240 F3.5/6.3 OSS box	£499
50 F1.2 GM	£1299
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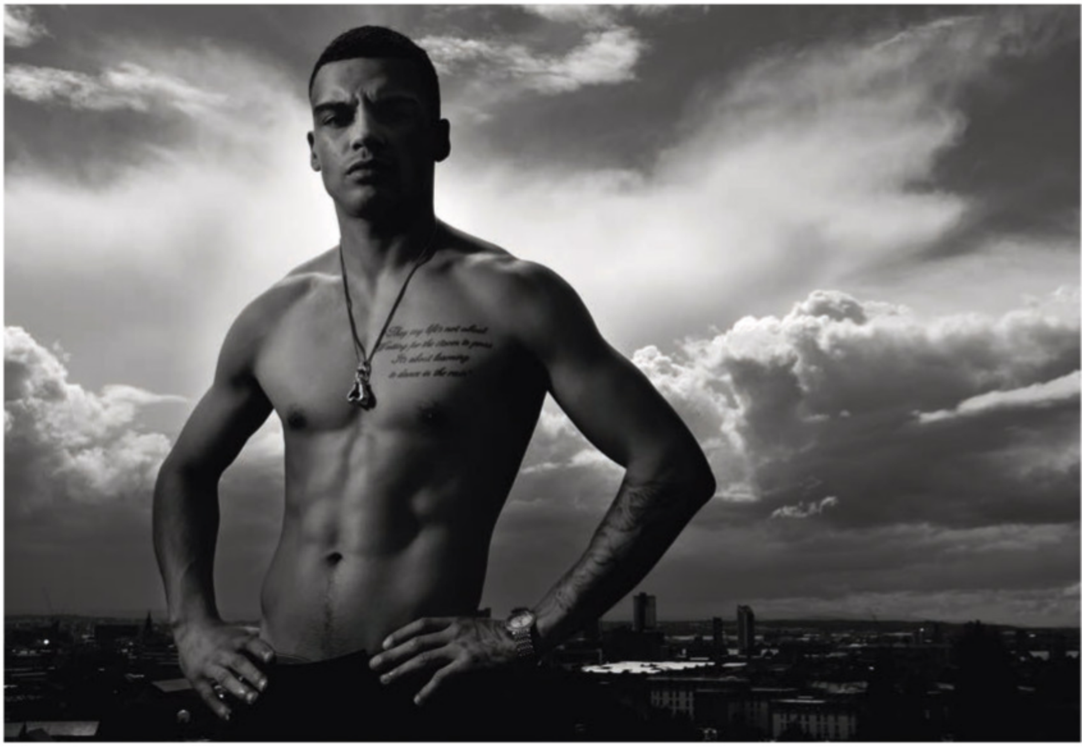
Final Analysis

Damien Demolder considers...

Brandon Daord, Above The Liverpool Skyline by Graham Dodridge



The difference between a photograph of a human and a portrait of a person is as wide as the River Mersey at the point where you might swim from Ellesmere Port to John Lennon Airport. Only one thing stands between the opposite banks of that river but it's miles wide, muddy and very hard to cross. There's also only one thing that separates a picture of a human and a portrait of a person, and that too keeps them miles apart, is hard to navigate and is not always clear. That thing, that magic element that transforms a physical description to a gateway into that person's soul is a sense of who that person really is.

A lot of photographers find portraiture difficult. Many have no trouble creating interesting lighting, having the 'right' lens or finding eye-catching subjects, but projecting the sitter's personality is a much more complicated matter. A brief search for portrait photography on Instagram will inevitably deliver an endless grid of pretty girls shot with lovely light, clever software manipulations, nice technique but no evident personality or realism. These aren't portraits at all. They are a hybrid of product photography, still life and fictional advertising – all looks, atmosphere, sales and visual stimulation. They often reveal everything and nothing at the same time – you'll know what I mean once you've had a look. Most lack intellectual connection and a genuine insight into the personality of the subject.

Graham Dodridge's picture of boxer Brandon Daord is a portrait. It's proper portrait photography. It has the neat lighting, atmosphere, clever software manipulation (probably) and good looks of the other 'portraits' we spoke about, but it bursts with personality, too. In this picture we get to see who Brandon is – who he thinks he is, as well as who Graham thinks he is.

Brandon recently won a comeback fight to take the British Super Flyweight boxing title after a lengthy break from the ring. The first Super Flyweight fighter from Merseyside to take a national boxing title, his victory was a big deal in the national and local press and he became a bit of a hero. Graham presents him confident, arrogant and godlike, with the whole city at his feet. At 5ft 6in Brandon is hardly a physical giant, but right now he towers over even the tallest of Liverpool's skyscrapers. Graham's single light appears as the sun shining on the righteous, and the dramatic sky takes us to biblical scenes and legendary deeds. It's a stunning shot that has rightfully earned Graham a place on the shortlist of the British Photography Awards.

The hard bit, and the bit a lot of photographers miss, is where you ask yourself 'who is this person that I'm aiming at? What makes them who they are? What is it like to be in their company, to be around them, and how do I feel about them?' Without at least those questions answered, even subconsciously, we have no hope of portraying the person or of making the viewer understand anything about them other than the way they look on the outside. Good portraits show us the outside of course, but it's showing what's on the inside that makes a picture a portrait. AP

You can see the rest of the shortlisted images for the British Photography Awards at www.britishphotographyawards.org. And search for Graham Dodridge on Instagram.

Photographer and journalist Damien Demolder has worked in the photographic publishing industry since 1997 and is the former editor of *Amateur Photographer*. He writes regularly about photography for a number of leading publications and has also been a judge on a number of prestigious international photo competitions. See his website at **www.damiendemolder.com**.

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